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"Checkers"
Oil & Pastel on Board, 24 x 16
Signed, Upper Left

Published in Scribner's magazine, December, 1902 as a Special Christmas Pictorial entitled "A Mother's Days" in full color, page 690

HARVEY T. DUNN (1884-1952)
"The Homesteaders" ["On The Move"]
Oil on Canvas, 27 x 40
Signed Lower Right & Dated, 1908

Published as the front cover of The Outing Magazine, *Volume 52, #4, July, 1908*

W. HERBERT DUNTON
(1878-1936)
"Badger Hole" ("The Spill")
Oil on Canvas, 28 x 20
Signed, Lower Right & Dated, 1906

Published in Cosmopolitan magazine March 1908, page 52, story illustration for "The Lecture in Lady Gay" by Alfred Henry Lewis. Exhibited National Cowboy Hall of Fame Oklahoma City, Oklahoma.

Reproduced as a half-page full color illustration in Julie Schimmel's University of Texas Press book The Art and Life of W. Herbert Dunton, 1878-1936, *on page 54 for the chapter "The Wild & Romatic West"*

FRANK E. SCHOONOVER
(1877-1972)
"Return of Ancient Otter"
Oil on Canvas, 36 x 27
Signed & Dated, Lower Right, 1917

Published in American Boy magazine, July 1918 "The Wit to Back Four" by James Willard Schultz. Exhibited Brandywine River Museum and New Britain Museum.

Reproduced as a full page illustration in Courtland Schoonover's 1976 Watson-Guptill book Frank Schoonover - Illustrator of the North American Frontier, *on page 115*

DEAN CORNWELL (1892-1960)
"Captain Blood Inspecting The Treasure Chest Jewels"
Oil on Canvas, 26 x 52
Signed, Lower Right & Dated, 1930

Published in Cosmopolitan Magazine, July 1930 as a 2 page story illustration for "Ransom - Captain Blood" by Rafael Sabatini. Reproduced in Dean Cornwell - Dean of Illustrators *by Patricia Broder 1978 Watson-Guptil (also reprinted by Collector's Press, 2001.)*

NORMAN ROCKWELL
(1894-1978)
"Al Smith was Fellowman to Every Man"
Oil on Canvas, 28 x 22
Signed, Lower Right, Circa 1945

Alfred E. Smith & The Children of the World. *Published as a unique fund raising poster for The Alfred E. Smith Memorial Hospital Fund, Empire State Building, New York, 1945. Reproduced in* Norman Rockwell - A Definitive Catalogue *by Laurie Norton Moffatt, Volume 2, 1986, page 1018, Figure #P157.*

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"Autumn Brook"
Oil on Board, 11 x 9
Signed on verso,
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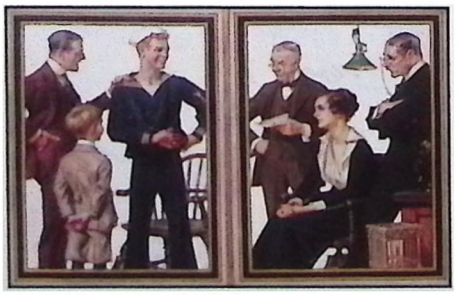
Mastbaum Fairleigh Jr. Fund
Collection Circa 1948

Published as a calendar by E. Lum & B. Yellow of Fruit Ads. Reproduced on page 71 plate for Maxfield Parrish - Masterpieces of American Color Illustration, by Susan E. Meyer, pg. 114 Harry N. Abrams Inc. N.Y. 1972



JOSEPH C. LEYENDECKER (1874-1961)
"A Proud Sailor's New Uniform"
Oil on Canvas [two seam joint] 72 x 48

Published 1917 as a 6 page color story House of Kuppenheimer in The Saturday Evening Post and other national magazines. Reproduced in J.C. Leyendecker *by Michael Schau, Watson-Guptil 1974, pages 64-65*

HOWARD CHANDLER CHRISTY
(1873-1952)
"After the Storm"
Oil on Canvas, 40 x 30
Signed, Lower Left & Dated, 1936

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Author of *The Great American Pin-Up* published worldwide by Benedikt Taschen Verlag, October 1996. ISBN 3-8228-8497-9

Author of *Gil Elvgren - All His Glamorous American Pin-Ups* published by Benedikt Taschen Verlag, December 1999. ISBN 3-8228-6611-3

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Rafael DeSoto (1904–1992)

Gouache on board,
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Illustration

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From the Editor...

Special thanks go out to all of the contributors who have worked so hard to share the following articles with us. Each feature in this issue represents a staggering amount of work, and every author has gone well beyond the call of duty to bring us these fantastic stories and images. My thanks go out to each of them; without their generosity and enthusiasm, this magazine could not exist.

For those of you who have ordered a subscription to *Illustration '04*, please be patient. The first issue is in production and will feature the work of illustrators such as Peter de Sève, Marc Gabbana, Henk Dawson, Erik Tiemens, and more. Stay tuned!

If you own any works by artists such as R.G. Harris, Harry Anderson, Robert Bonfils, John R. Neill, Harvey Dunn, or other significant American illustrators, please contact me. I would love to acquire 4x5 transparencies of your paintings to use in future issues of this magazine. Your help is essential to maintain the high quality of this publication!

Dan Zimmer, Publisher

ERNEST CHIRIACKA

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E. CHIRITHA

The Art & Life of Rafael M. DeSoto

By David Saunders

The dark genius of Rafael M. DeSoto invented more methods of murder on the covers of pulp magazines than there are paintings of martyred saints in the Prado Museum. Each of DeSoto's premeditated homicides is painted with a deliberate realism that bluntly presents a scene of the crime, like a courtroom reenactment, to a jury of mystery-lovers on judgment day. DeSoto's pulp covers allow viewers to see beyond the crime—they can methodically examine the forensic evidence and reach the inevitable verdict of guilty, beyond a shadow of a doubt. Each deadly misdeed is staged in a world as dark as a pitch-black soul in damnation.

Although DeSoto's characters behave with a violent disregard for the golden rule, there is an incongruous tenderness in the artist's own meticulous rendering of the small and humble details. Each carefully drawn fingernail reveals the artist's true temperament of kindness. Compared to the standard profile of killers in today's cinema, DeSoto's heavies are dastardly stage-villains who overact like bit-players in Depression-era Hollywood—gleefully happy to have the work. In fact, all of DeSoto characters have the stage manners of the pre-war theater—a generation before the "psycho-realism" of Stanislavsky's brooding method actors.

The DeSoto stage troupe includes Irish cops and fearless gumshoes, burly thugs and midgets in derbies, low-slung vamps, and helpless dames—and everybody's holding a smoking .45! These stock figures are broadly theatrical, like the burlesque cops and robbers in the comic murder-mystery movies from the 1930s such as *The Thin Man*, *The Saint*, and *The Falcon*. Those vintage films have the quaint civility of never showing the actual bloody act of murder, and with the same good manners, DeSoto paints the frozen moment of suspense just before the assassin springs a clever trap. All of his diabolical inventions would feel at home in a haunted house with Nick and Nora Charles.

Rafael DeSoto in his New York City studio, c. 1940

The complex personality of an artist who reflects both the grim lessons of Catholic icons and the dark silliness of Charlie Chan is what makes this work so special. These classic pulp paintings of the detective-mystery genre are the signature works of Rafael M. DeSoto.

Señor Don Rafael Maria de Soto y Hernandez was born on February 18th, 1904 in Aguadilla, a sunny paradise on the West Coast of Puerto Rico. Aguadilla ("watering place") was named and founded by Christopher Columbus in his ship's log when he stopped there for fresh water on November 19th, 1493, and subsequently claimed it as a Spanish colony. The DeSotos were a noble Spanish family in the banking business. Above the carved wooden doors of their colonial home was a stucco plaque of the ancient DeSoto family coat of arms—an eagle within a border of eight open padlocks, symbolizing a noble banker of the Holy Roman Empire. The family emigrated in the 18th Century from the town of Barcarrota in the Extremadura region of Spain. Five hundred years earlier, during the Crusades, the knights from this province were great warriors with such deep religious faith that the region was named after their regimental epithet, Extremadura, ("extremely firm").

At the end of the 15th Century, when Spain needed courageous leaders to conquer the New World, this region followed its long-

◄ Original cover for *Detective Tales*, June 1946. Oil on canvas, 26" x 18"

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standing tradition and provided most of the conquistadores: Cortez, Pizzaro, Balboa, Valdivia, and Hernando de Soto. The list of historic sons of Extremadura also includes the classic Spanish painters Luis de Morales and Francisco de Zurbaran, a follower of Jusepe de Ribera, whose works are all worth considering in relation to Rafael DeSoto.

Domingo and Milagros DeSoto had seven children in their family, but only six lived beyond infancy, four sons and two daughters. Rafael was number three. The family also included several uncles and aunts and dozens of cousins. Their ancestral tree had been documented back to the year 1250, yet Rafael was the first DeSoto to become an artist.

"I have no idea why I wanted to be an artist so much! I attended grammar school in Aguadilla, where there were no art classes, and no art teachers. No one in my family encouraged me to become an artist. And yet as a boy, something made me want to draw everything I saw." It may have been just a childish twist of mnemonic pride in sharing a name with the famous Florentine master, Rafael. DeSoto did have a special admiration for Raffaello Sanzio throughout his life.

At nine years old, Rafael DeSoto began to go out by himself on sketching trips around his town—wandering a few blocks to draw the local homes made of thick stone blocks covered with white stucco walls and red-clay roof tiles, carefully drafting the wrought iron gratings over wood-shuttered windows. He would stroll down the Calle Vainilla, a picturesque coastal road that runs along the harbor with palm trees, white sandy beaches, and the Caribbean Sea. Here Rafaelito would sit in rapt tranquility, sketching the overturned boats and fishermen along the shore—but life in a tropical paradise is always tempered by the threat of an oncoming hurricane.

After an international banking crisis, the family was overwhelmed with financial worries, and in 1915, when Rafael was only 11 years old, his father suddenly died from a heart attack. The parish priest gathered the family together to discuss the welfare of the widowed mother and her children. It was decided that the two baby girls would stay at home with the mother and that the three older boys would live with nearby relatives, while Rafael would be sent away to Saint Joseph's boarding school in San Juan to be raised by the priests in the only Catholic seminary on the island, 80 miles away from his beloved home.

There he received his life's deepest lessons in survival, along with a secondary education and the religious instruction prerequisite to priesthood. He also met a kind-hearted priest named Father Noel, who encouraged the young novice to fulfill his artistic potential. The priest was soon convinced that Rafael's artistic talent was a gift from God and that it must be used to do His work. Father Noel arranged for private art lessons with a local artist, Diaz McKenna.

"McKenna was a pretty good landscape artist, but in some ways Father Noel taught me more about art. He was not an artist, but he was a good art critic."

At 15 years old, while Rafael was still taking art lessons from McKenna, he made a painting of a bridge which his teacher considered good enough to enter in a San Juan art contest. Rafael won the prize: a professional artist's sketch-box, filled with oil paints and brushes. "I was in glory! I never had anything like that before." When he was 18, his years at the seminary were ending and Father Noel encouraged the young man to pursue his religious training after graduation. "Rafael, we have been studying and praying together now for many years, and the director is ready to recommend you for further training in Rome, at the Vatican. While you are there, you will have an opportunity to see the masters of painting! But... you will have to become a priest. So, tell me something—what would you rather be, a priest or an artist?"

The weight of this decision stunned Rafael, and for a moment he was dumbfounded, until Father Noel spoke again, "That's your answer! Thank you for your answer! Although you have said nothing, your silence tells me everything! If you want to be a priest, you would immediately say it! You would not have to think about it! I will talk to the Bishop and ask him to give you a one-year leave of absence. Use this coming year to think about whether you want to become a priest. After one year, if you decide to continue your training, we will take you back and send you to Rome."

At first, Rafael returned to his little hometown and tried to decide whether to become a priest or an artist. He knew that he wanted to be an artist, but his circumstances did not justify it. But he soon realized that it was silly to remain in Aguadilla for his sabbatical of self-discovery, because he would find nothing at home to outweigh the adventure of going to Rome and becoming a man of the cloth. So he decided to spend the year in a secular art capital to find the circumstances that would justify his becoming a man of the canvas.

In July 1923, the 19-year old Rafael M. DeSoto traveled to New York City to stay with his uncle, a tailor on the Lower East Side, and "to see what kind of painting they had there." By August his uncle had returned to Puerto Rico, and the young man was alone with his thoughts about art and life and women. Before that fateful year was over, DeSoto had found the resolve to follow his artistic career instead of monastic study. On one level his decision was easy to make, "I liked girls too much!" However, the sense that his talent was a gift from God to do His work would color the rest of his life.

It is interesting that Rafael DeSoto chose to explore an art center in America for circumstances that would justify his art career, rather than a cultural center in his ancestral Spain, where he could speak the language, stay with relatives, and have access to greater art museums and the vibrant art communities around painters like Joaquin Sorolla, Isidre Nonell, or Ignacio Zoluago. Instead, he chose to explore New York City. The entire generation of young Puerto Ricans at that time were grappling with this same contest for their allegiance, compelled by the historic struggle of the Spanish American War.

TOP: The DeSoto Coat of Arms
BOTTOM: Rafael DeSoto, New York City c. 1924

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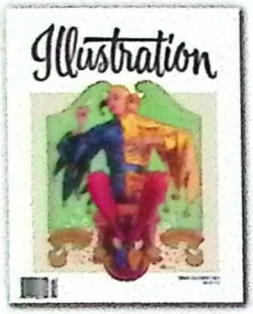

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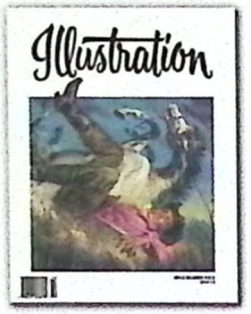

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Offshore shelling from Teddy Roosevelt's U. S. Navy only four years before DeSoto's birth had ripped through the very building where Father Noel posed his fateful dilemma to Rafael, and where they both prayed for divine guidance. The shocking bombardment of the Cathedral had compelled the nation to capitulate to the American occupation forces. The first U.S. citizen had been sworn in as the Governor of the Protectorate in 1900, but the Puerto Rican national identity has not been as easy to plaster over as the bomb-craters in the Cathedral. This historic conflict echoed within young DeSoto's personal quandary—would he pursue a future of liberal self-expression, or a sublimation of the self in devotion to ancestral moral allegiances. It is particularly poignant that the historic battle and Rafael's personal struggle were both fought in that very same building where the venerable Spanish Catholic allegiance was overwhelmed by the power of American hegemony.

The issue of allegiance is worth further consideration in connection with DeSoto's subsequent embrace of American popular culture, instead of devoting his art to the classical ideals of his Renaissance hero, Rafael. After arriving in New York through Ellis Island, DeSoto encountered the modern world, where the conditions of discrimination, poverty, and eviction took priority over his pursuit of an ideal art.

A civilization's allegiance to humanity is ultimately measured in its art. Perhaps our commerce-oriented culture has been too consumed with the exploitation of humanity to develop this artistic ideal. That societal failing may explain why so many talented American artists in the first half of the 20th Century chose to work in illustration instead of the fine arts. American illustrators of that generation were unique in sincerely believing themselves to be the artistic descendants of the Old Masters, and they pursued their artist training under the common belief that the art patron of modern times was Industrial Commerce and not the old world powers of kings, courts and churches.

Like their artistic forefathers, these academy-trained illustrators worked to serve their commissioners as well as to proclaim their allegiance to humanity, with the intention to elevate their culture toward an ideal art. This awareness is reflected even in DeSoto's pulp detective paintings, which candidly portray his mischievous affection for the human condition, like Spain's rich tradition of piquant bodegones.

Bodegones (literally "tavern scenes") began in 17th Century Spanish genre paintings of everyday objects and lowlife characters, vagabonds, murderers, prostitutes, and kitchen maids in ribald scenes that were painted with a static and solemn verisimilitude to present a moralizing message about the vices of vanity, gluttony, wanton sexuality, and criminal behavior. Velazquez, Goya, and Melendez all painted bodegones set in dark interiors with intensely lit foreground characters and objects. This tradition is also reflected in the Spanish literary genre of the Picaresque novel.

As a descendant of Extremadura's legendary knights and conquistadors, it is no surprise that Rafael DeSoto chose to brave the voyage to America rather than retreat to the familiar ancestral past of España. When DeSoto embarked on a ship for New York, the difference between him and his courageous forefathers was that they carried a breastplate and sword while he only needed a paintbox and brushes to conquer the new world.

He had only a schoolbook-command of the English language, but he was determined to find a future in New York as an artist. "It was sink or swim! I had to find a job! Everyone called me 'Ralph' and I had to accept that new American name. The language was quite a barrier for me. The only lunch I could order in a restaurant was 'Spanish omelet' so I had to live on those damn

things for months until I could get the waiters to understand my pronunciation of 'hamburger'!" Although "Ralph" spent his subsequent 70 years in New York, he continued to speak English with a colorful Hispanic accent that would not yield to easy interpretation, and it was the essence of the man's charm.

DeSoto looked everywhere for employment as an artist. He answered a want ad for "master painter," and when he showed up on the job with his sketch box, they handed him a six-inch wide brush and pointed towards the walls. After dozens of part-time menial jobs, he found steady work at a printing factory called Mundet & Company, making labels for soda-pop bottles. He did their graphic design and lettering for $20 a week.

"That was heaven! I sat there doing designs for soft drink labels until one day a soda came along named Sarsaparilla. I made the bottle cap design and some labels. Lo and behold, about three months later, the man comes over to me and says, 'Mr. DeSoto, how do you spell 'Sarsaparilla'?' I said to myself, 'Oh Good Heavens, I know I'm in Dutch!' I put more 'r's and 's's and 'p's into that word 'Sarsaparilla' than there has ever been! He said, 'Look, Ralph, I advise you, bring a dictionary to work with you and look up every word!' (laughter) I did go buy a dictionary, but I also realized that graphic design wasn't what I wanted to do. I wanted to draw and to paint!"

His next job was doing freelance piecework for a company that made hand-painted lobby cards to display in movie theaters. There were only black-and-white silent movies, but DeSoto began painting them in full color and his boss was happy to buy as many as he could paint for $10 a piece. One day he was asked if he could paint a bigger display painting. "They wanted a picture of Mr. Harold Lloyd, the silent film comedian, but they wanted it really big. I said okay. They said really really big. I said 'how big'? They said they wanted each eye to be about one foot long! I said no no I can't do that! And then I reconsidered. I should try everything!

DeSoto and model, New York City, c. 1938

"So they built a scaffold for me and I painted it all on separate boards that were fit together. When I was done, they took it apart and brought it over to 42nd Street and Broadway and reinstalled it up over the marquee of the Paramount movie theater! But, they mixed up the panels with the eyes so Harold Lloyd looked completely cross-eyed! I became awfully awfully disgusted, and I went over to the boss to tell him what they did to my painting and he said, 'Oh, let it go! Nobody will notice! He's a comedian!' They were ruining my painting, but nobody notices! I can't keep doing this! I kept on looking for something better than that."

In 1930, after seven years of artist odd jobs, DeSoto answered a newspaper ad for a staff artist at Street & Smith Publications, and finally entered his first pulp publishing house. Rafael showed his portfolio to the elderly art director, William "Pop" Hines, who pulled out a Western painting from his samples and said "Very good! Very good!" and then turned to the assistant art director, Bill Lawlor, and said, "Give this man some work."

DeSoto was delighted with the encouraging response, despite the fact that the director had been holding his Western upside down. This puzzled him for a while, but he guessed that the inverted examination was a trade-technique for evaluating the general impact of a pulp cover. The true reason only became clear when he learned the confidential secret of the office—Street & Smith's venerable art director, "Pop" Hines, after decades of miniscule inspection of screen engravings, was almost totally blind. So in a way, the only thing he could judge was a pulp cover's general impact.

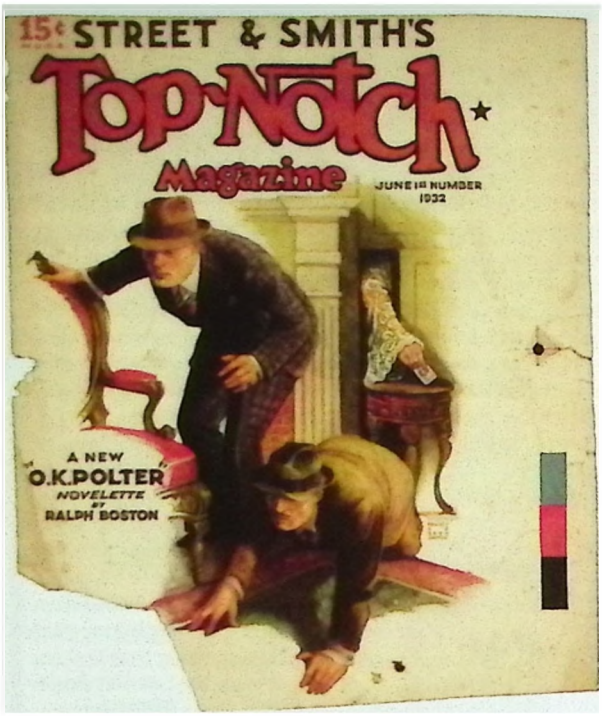
DeSoto's first painting assignment from Street & Smith was a Western pulp cover. In order to make the best impression, the artist carefully noted the art director's instructions, especially when he said it should feature a "cowboy." Upon first hearing this American colloquialism, DeSoto was confused by the literal translation, but obediently noted that his painting should feature "one boy riding on either a cow or a horse." He also made a mental note to look up the precise meaning of this important new word, which he did as soon as he left their offices on 7th Avenue and 14th Street.

DeSoto's Spanish-English dictionary said that "cowboy" means "Vaquero" in Spain, but in the Americas the word means "Gaucho." Naively confident that New York was in "the Americas" and not in "Spain," DeSoto rushed uptown to New York's Main Library on 42nd Street and Fifth Avenue to find picture references of gauchos. This monumental institution is one of the most imposing bureaucracies even to English-speaking New Yorkers, so in DeSoto's case the task was abnormally challenging, but the artist was determined to succeed.

He finally found a book that was filled with detailed pictures of "Cowboys from the Americas." DeSoto made his reference sketches and rushed back to his studio. By the next day the eager artist was back at the offices of Street & Smith to present his finished painting to the staff, which exploded in hysterical laughter at the sight of his Argentine Gaucho. "What kind of silly get-up is that!? He's got a frilly little vest and a flat hat on his head! Instead of guns he's got two balls on a string! It's a nice painting, Mr. DeSoto, but how could we run something like that! Look, forget the covers for now, but if you want a job, just take a desk in the pen-and-ink department!"

DeSoto spent the next two years as a staff artist doing interior story illustrations for pulp magazines. His job was to read a story's assigned passage and compose a black-and-white narrative scene in pen-and-ink, and dry brush in the magazine's prescribed drawing style. The dry brush is a drawing technique that uses sable and bristle brushes, which are barely moistened with India ink, to scumble an appearance of volume. The result is a gradation from light to dark that is well suited to direct offset reproduction, and because dry brush eliminates the need for the intermediary of an engraving, it is also much cheaper than printing from a conventional painted illustration.

"Doing those two years of spot illustrations for Street & Smith taught me how to draw. How to compose a picture that tells a story." But by 1932 he was eager for more challenging work. There was a definite hierarchy in the illustration world, and pen-and-ink was the 'entry level.' DeSoto told the art director that he wanted to be a painter and not just a pen-and-ink man, and he was assigned



Top-Notch Magazine color proof, June 1, 1932

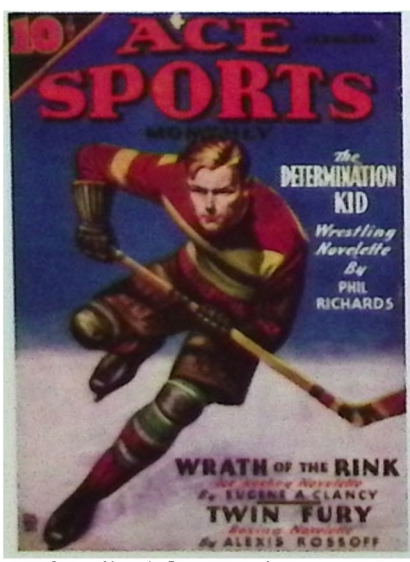
his first pulp magazine cover. It was a detective scene for *Top-Notch Magazine*, and many of the artist's classic elements are already in evidence—befuddled detectives, a sinister woman, a secret sliding passageway, and the macabre symbolism of the Ace of Spades. This cover also has an ornate art-deco signature, which is de rigueur for every proud young artist's first big job, especially for that generation of artists who worked under the awesome shadow of Joseph Christian Leyendecker's majestic signature.

After DeSoto's first pulp cover was published, the director's reins at Street & Smith were passed from "Pop" Hines to Bill Lawler, and the artist was commanded to return to the pen-and-ink department. With his confidence bolstered by this first success, DeSoto chose to leave the steady job to pursue a freelance career. With his June 1st, 1932 cover for *Top-Notch* and a portfolio full of specs (samples of prospective cover illustrations), DeSoto made the rounds to the other publishing houses where he soon found steady work.

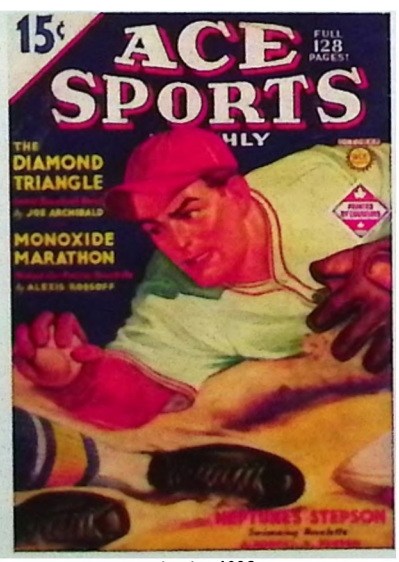
His cover paintings began to appear regularly on *All Detective*, *Black Book Detective*, *Ten Detective Aces*, *Thrilling Detective*, as well as many Westerns and sports pulps. Ace Magazines Publisher A.A. Wyn was delighted to buy DeSoto cover paintings at bulk rates. They bought 32 of their first 34 covers for *Ace Sports Monthly* from DeSoto. To create an entire year of covers for a single title was a major project that entailed weeks of non-stop work and sleepless nights. DeSoto painted pulp covers so quickly and with such intensity that his technical skills developed rapidly. One time, after spending five days and nights locked in his studio, the exhausted artist was walking down Broadway to deliver his newest stack of covers when he passed a newsstand displaying his "past works" and he was shocked to see their "inferior quality."

"It was the Depression and the pulps sold very well. This was a good avenue of income that I liked and I always thought I could learn to paint by doing these things and maybe someday I could go into big-time illustration. I stopped signing my pulp covers because I didn't want anyone to know I did those things before becoming a good artist. It was the foolish idea of a young kid." The artist worked very hard to please each art director's different demands. After six years of freelance assignments with six different publishers, DeSoto was promised continuous cover work for *Popular Publications*—if he agreed to work for them exclusively. Although he continued to produce anonymous unsigned covers for dozens of other pulp magazines, DeSoto became Popular's top cover artist from 1938 until 1948.

With this professional recognition, Rafael DeSoto had accomplished an important goal in his life—to find the long-sought justification for pursuing an art career in New York instead of becoming a priest in the Catholic Church. Twenty-seven years before, a little boy in Aguadilla had set out to become a painter, but his family had broken apart with the death of his father and he had found himself "adopted" by Father Noel; but finally, Rafael had grown up to become an independent and self-sufficient artist. He had reached the happy end of a Horatio Alger rite of passage.



Ace Sports Monthly, February 1936



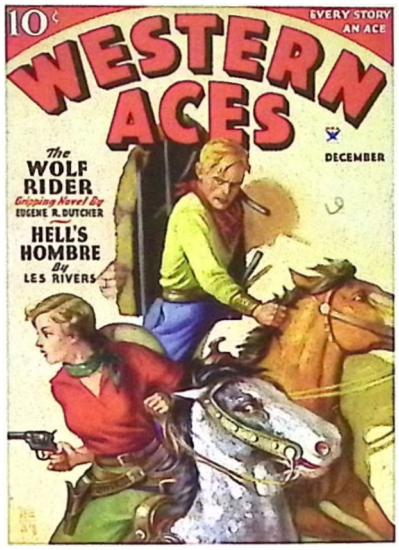
Ace Sports Monthly, October 1938

Ace Sports Monthly, October 1938

Original cover for *Sports Novels*, August 1947. Oil on canvas, 26" x 18"

Western Aces, January 1936

Western Aces, July 1936



Western Aces, December 1935

Thrilling Adventures, July 1933

Thrilling Adventures, February 1934

Thrilling Adventures, December 1934

Thrilling Mystery, February 1936

Thrilling Mystery, December 1935

Thrilling Mystery, March 1939

Original cover for *Fifteen Western Tales*, c. 1948. Oil on canvas, 22" x 16" ➤

10¢ DIME WESTERN MAGAZINE
THE LEADING WESTERN MAGAZINE
FEBRUARY
GREENHORNS CAN BE TOUGH!
SMASHING BORDER NOVELETTE by WALT COBURN
TWO FEATURE-LENGTH COMPLETE NOVELS
GUN-SCHOOL FOR THE HUNTED by OLMSTED
LAST STAND OF THE PURGATORY REBELS by RAFFIGER

Dime Western Magazine, February 1941

Dime Western Magazine, March 1941

10¢ DIME WESTERN MAGAZINE
THE LEADING WESTERN MAGAZINE
DECEMBER
THE MAD GUNMAN OF WOLF TOOTH POINT
A NOVELETTE OF THE MISSOURI RIVER by WALT COBURN
WHEN THE THUNDER-WAGONS ROLLED TO HELL!
SMASHING BOOK-LENGTH NOVEL by HARRY F. OLMSTED
FARRELL-RAFFIGER-THOMPSON

Dime Western Magazine, March c. 1940s

10¢ BLACK BOOK DETECTIVE
MAR.
A THRILLING PUBLICATION
IN THIS ISSUE:
THE BLACK BAT'S SPY TRAIL
A LONG BOOK-LENGTH NOVEL FEATURING TONY QUINN MASKED NEMESIS OF CRIME

Black Book Detective, March 1940

10¢ BLACK BOOK DETECTIVE
JULY
A THRILLING PUBLICATION
IN THIS ISSUE
THE BLACK BAT'S FLAME TRAIL
A LONG BOOK-LENGTH NOVEL FEATURING TONY QUINN MASKED NEMESIS OF CRIME

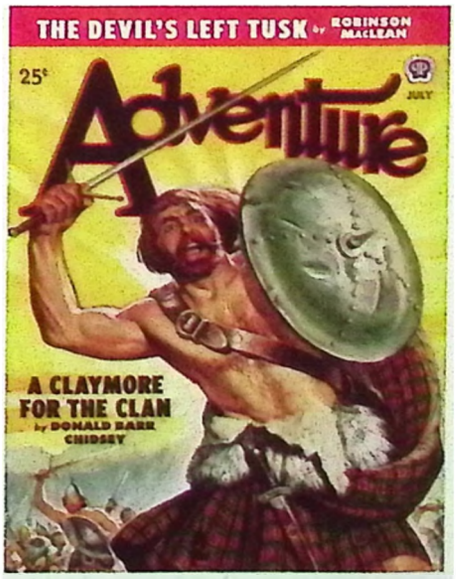
Black Book Detective, July 1940

10¢ BLACK BOOK DETECTIVE
NOV.
MAGAZINE
THE BLACK BAT STRIKES AGAIN
A LONG BOOK-LENGTH NOVEL FEATURING TONY QUINN, A NEW NEMESIS OF CRIME
By G. WAYMAN JONES
A THRILLING PUBLICATION

Black Book Detective, November 1940

Adventure, July 1944

Adventure, July 1947



Adventure, July 1948

◄ Original cover for *Fantastic Novels*, November 1950. Gouache on board, 20" x 17"

Original paperback cover illustration, c. 1953. Gouache on board, 30" x 24"

Original cover for *All Story Western*, May 1950. Gouache on board, 19" x 16" ➤

Original cover for *Black Mask*, January 1947. Oil on board, 22" x 16"

Original cover for *Black Mask*, October 1940. Oil on board, 22" x 16"

Having found this professional justification for becoming an artist, DeSoto next turned his attention to his other lifelong quest, to rebuild a family of his own. With the promise of a steady income, Rafael Desoto proposed to his girlfriend, Francis Mason. They had been dating for six years. Francis was a fun and creative equal, a faithful companion, and a true friend. Their relationship had developed from their career together as artist and model. Francis was an elegant beauty, and for practical purposes, she was also a compliant model.

"She was a girl who posed for me and she looked very nice. The editors always wanted women to be in clothes that were... a little torn, while escaping from something. She didn't mind if she wore clothes that were a little torn, so naturally, this girl was good for that. I kept on using her. I painted her as a black-haired girl, a blonde girl, as a red head, all kinds of people, but her face was always the same. I painted her so much that I couldn't change her into anything new, so I said, 'Look, I have to get somebody else to paint! I don't think I can use you anymore.' So, she stopped posing and I began to paint other girls, but we stayed friends."

Besides her modeling jobs, Francis was also a fashion designer, and soon her own career took off. She made haute-couture evening gowns for Bergdorf Goodman's wealthiest clientele, like Gloria Swanson. Their marriage was a perfect reflection of the 1930s ideal—two sophisticated young professionals in midtown Manhattan, dedicated to their respective careers and blowing their salaries on some good clean fun at nightclubs, big bands, and cocktail parties. They both had money to burn, because Francis was making a fortune at Bergdorf's and Ralph was making even more at Popular.

Popular Publications was run by the colorful impresario Harry Steeger and his loyal and friendly art director Alex Portegal. The company was becoming the leading pulp house with the most monthly titles and the biggest circulation, so there was enormous power at play. Both Steeger and Portegal had complete faith in the artistic talent of Rafael M. DeSoto. Over the next 10 years, the collaborative products of these three men were the major force that defined the appearance of pulp detective mystery.

"The experience that I had in the pulps was unbelievable because I had to paint the most gruesome things that anyone can think up to attract the attention of the public. The publishers knew that people bought magazines from the newsstand display by the looks of the cover rather than the written contents. To paint those kinds of covers I needed to do a lot of reference work. I went to the morgues and they pulled out girls' bodies for me to study! I went to hospitals to sketch the autopsies! This was not in my nature at all, but that's what I painted and that is the kind of stuff people wanted to read about in those days. I am a man of peace, who would rather be painting chapels than making those things.

"One day, my old friend Father Noel came to New York to visit me, and when he saw the kinds of paintings I was doing, he was horrified! He said, 'Why do you have to do these things? Why don't you paint beautiful things?' I said, 'Father, I make these things for my living. Nobody buys my paintings of beautiful things!' That day I was working on a pulp cover that involved a fugitive using a woman as a hostage. He was standing behind the woman with his arms around her neck with handcuffed wrists and a pistol. I was having trouble with the hands. Instead of hiring a model to come over, I asked Father Noel to help me. He helped me by posing with the gun and his hands cuffed together, but he kept saying, 'Boy, the Bishop should see me now!' He was a man of the cloth who used those same hands to give the sacrament every day! But he was obliging me.

"This is what happened...I always have two sets of keys for the handcuffs, but after I locked his hands, I couldn't find the keys! I said to him, 'Golly. What am I going to do now?' and he kept on groaning, 'The Bishop should see me now!' I had to get to the store and buy a hacksaw. You know...I was sawing those handcuffs off Father Noel from four o'clock in the afternoon until eleven o'clock

◄ Original cover for *Captain Zero*, January 1950. Oil on board, 32" x 24"

Original cover for *15 Story Detective*, December 1950. Oil on board, 22" x 16"

Original cover for *Dime Detective*, April 1947. oil on board, 32" x 24"

at night! He said 'Never again, Rafael, never again!' So, you see what I had to do for the pulps!"

Although he was in conflict with the subject matter, the fact remains that DeSoto excelled in this field. As a matter of fact, his creative power helped to establish a new pecking order in the pulp industry.

"At first the art directors wanted the artists to illustrate a particular scene in a story. But sometimes a written scene has no visual drama, so I suggested to Mr. Portegal, 'Why don't I just make up some of my own ideas for detective scenes?' He said no one had thought of that before. 'Why don't you do it! It can't hurt!' So I did! I made two of my own ideas for covers and showed them to Portegal. He took them over to the boss, and after 15 minutes, Harry Steeger came out with a big grin from ear to ear! He said, 'Did you make these wonderful things? I'll buy them both. Do more!' Well, ever since, I was doing the cover ideas and the editors were telling the authors to write a story about my particular painting! So the whole thing changed."

DeSoto's imagination was no longer subservient to the writer's, and after the experiment proved successful at the newsstands, the competitive pulp industry developed a greater marketing reliance on the creativity of their cover artists.

"Some writers used to like me for giving them good ideas for stories, but others would see me in the office and say, 'Hey, take it easy with those things! You gave me a very hard time to write a story to go with your last painting!' But I would say, 'Now you know the shoe is on the other foot! You gave me a hard time yourself when I had to think up a good painting idea to go with your mystery story. That was the big mystery for me!' Also, I was paid $250 for a cover and they only got five cents a word. so in this case, my picture really was worth more than a thousand words, because a thousand words for him was only 50 bucks!

"Sometimes, I used to have a dozen ideas. I would stay up all night, thinking about ways to kill or torture a girl, and if I did, I had my salary for that week! You know, I often wonder why I didn't become a moron after all of those years, thinking of those things, planning those things. Well, I guess I was well bred by Father Noel! (laughter) Those were amusing days. Too bad they're gone. After I look back, even if I wish I wasn't doing those things, I wish I was doing it now, because I had so much fun."

Although the names of these magazines and their cover artists are long forgotten by the public, the records tell us that in 1930, pulp magazines actually had a larger audience than radio or movies. Radio was still years away from developing most of the famous shows that we associate with the decade, and in 1930, the masses of unemployed people preferred to spend a dime on a pulp instead of a moving picture because it provided more hours of distraction from life's hardships than just one Saturday evening, so it was a better deal. As a result, the wealth of American pulp publishers was phenomenal.

By 1933, the pulps were so successful that the competition became fierce, and each publisher was jockeying for one inch of greater exposure at the newsstands. To control the market and to distinguish and promote their titles, publishers tried every gimmick. They offered the newsstands free racks, ashtrays, and coin dishes emblazoned with the company name. They gave them free lighted-signs, posters, and billboards. They even began to experiment with new programming ideas on the radio. They hired actors to read a weekly detective story over the radio, and ended each broadcast with a plug, "If you enjoyed this story, you can read more exciting adventures yourself in this month's issue of *Detective Story Magazine*."

Rather than just stimulating greater sales at the newsstand, the novelty of listening to a weekly radio broadcast from a pulp short story was a gigantic success. It was so popular that the radio division of the pulp industry was soon earning more advertising income than the magazines themselves. This gold rush was noticed by Hollywood, and they were soon making motion pictures starring any pulp detective or Western hero whose copyright they could license—and the greatest cultural food chain of that time was born. The symbiosis between these different media is illustrated in the remarkable instance of a young announcer who worked for the *Street & Smith Detective Story* radio show in 1930. Each weekly broadcast featured a new detective mystery with all new charac-

Original cover for *New Detective*, May 1948. Oil on board, 38" x 25"

Original cover for *FBI Detective*, 1950. Oil on board, 29" x 15"

Original cover for *Detective Tales*, March 1944. oil on board, 20" x 14"

ters, so the show's only consistent personality was the neutral and detached voice of the announcer.

One week, he spontaneously introduced himself to the listeners as "The Shadow!" This brilliant showmanship and his evocative voice was so compelling to the show's four million listeners that the publisher was soon scrambling to find a writer and an artist to produce a pulp magazine to sell to this ready-made market. A brand new detective superhero named "The Shadow" was spontaneously invented during those Street & Smith radio broadcasts, and that same radio announcer, Orson Welles, was later contracted to direct his own Mercury Theater of the Air, which lead to his Hollywood directorial debut and leading role as *Citizen Kane*.

Within a few years, The Shadow, Nick Carter, Gangbusters, and many other pulp detectives were all starring in their own 15-part serialized movies by Columbia, Universal, and Republic Pictures. The pulp writers were well suited to benefit from the massive popularity of all three media, which combined to make them sensationally famous. Dashiell Hammett, Cornell Woolrich, Raymond Chandler, and Frederick Faust became giants in the popular culture. On the other hand, the pulp artists were unable to market their skills to the new mass medias of radio and moving pictures. These new forms of theater were dependent on movement and sound for success, but a painting's most eloquent powers are stillness and silence.

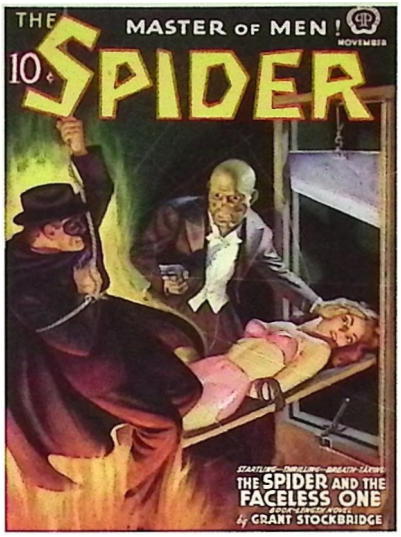
The best illustrators were top dogs in the publishing world because of their influence over the buyer's impulsive purchase at the newsstand, but in the world of radio, the pulp artists were out of the picture. The artist's only role in the motion picture industry was limited to inspiring the visual style of mystery movies and suspenseful serials that Hollywood produced, such as Bulldog Drummond, The Thin Man, and Secret Agent X.

Soon after Street & Smith produced *The Shadow*, Popular Publications introduced *The Spider*. This was a similar masked hero with a secret identity (Richard Wentworth) and a lovely assistant (Nita Van Sloan) who battled sinister underworld gangs. Popular Publications annually distributed over two million copies of *The Spider*, and most of them had DeSoto covers. This popular masked hero was also busy combating evil hordes on his own radio show, as well as appearing in serialized movies, which were so successful that Columbia Pictures produced The Spider's second series of fifteen episodes in 1941.

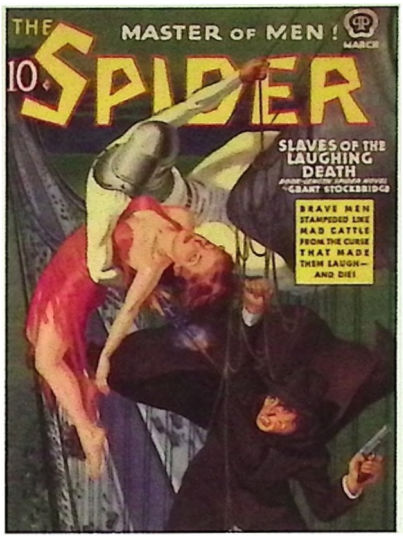
The Spider, May 1941

By that time, the trend in villains was typically mysterious foreign agents who led gangs of saboteurs to threaten our vital national interests. The May 1941 issue of *The Spider* carried a spectacular cover by Rafael DeSoto of a climatic struggle between the hero and an elusive terrorist, locked in struggle, teetering over the parapet of the torch-bearing arm of the Statue of Liberty. DeSoto's cover came out one year before a strikingly similar scene was featured in the movie, *Saboteur*. This historical line of origin indicates the strength of a pulp magazine's visual impact, which can ripple throughout the American popular culture and even resonate today in our collective visual memory.

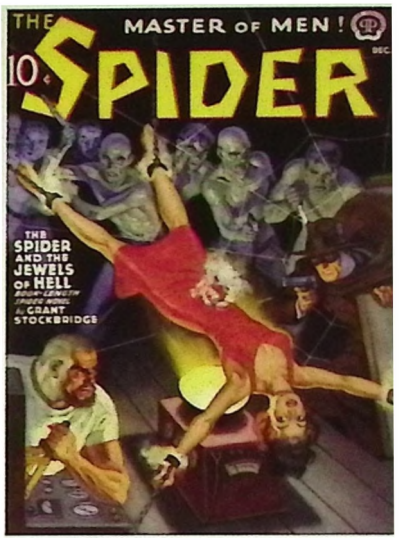
The same month this magazine came out, a 42-year-old fresh-faced import from England named Alfred Hitchcock was adjusting to his



The Spider, November 1939


THE
MASTER OF MEN!
MARCH
10¢ SPIDER
SLAVES OF THE LAUGHING DEATH
BOOK-LENGTH SPIDER NOVEL
by GRANT STOCKBRIDGE
BRAVE MEN STAMPEDED LIKE MAD CATTLE FROM THE CURSE THAT MADE THEM LAUGH— AND DIE!

The Spider, March 1940

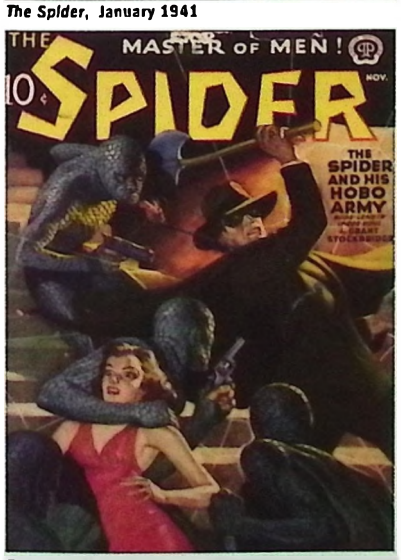


The Spider, December 1940

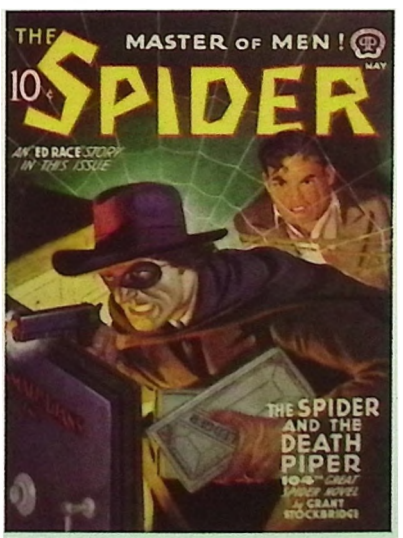
The Spider, January 1941

The Spider, February 1941

The Spider, April 1941



The Spider, November 1941



The Spider, May 1942

The Spider, August 1943

Original cover for *New Detective*, November 1949. Oil on board, 24" x 18"

Original pulp cover illustration, c. 1950. Oil on board, 19" x 16"

first year in Hollywood and considering his next movie project with Universal Pictures. Their intention was to raise American awareness of the Nazi threat by remaking his British film, *Sabotage*. Principle studio photography only began in California after the infamous Japanese attack on Pearl Harbor on December 6th, 1941.

In February 1942, there followed another national disaster on the opposite coast when the glamorous ocean liner, the Normandie, burst into flames in New York City harbor. The magnificent ship was berthed in a west side pier and was so doused by fireboats that she capsized and remained upside down throughout the war years, while our naval engineers were preoccupied with the task of mobilization. Although it was later proven that the fire had been set by racketeers to exhort money from City Hall for protection against Nazi sabotage, at that time, the Normandie disaster was widely believed to have been the work of Nazi saboteurs.

The symbolism of this scene of a keeled-over luxury liner was a terrific opportunity for Hitchcock to bring his film's premise home to Americans, so a cameraman was dispatched in February 1942 to film this monumental disaster in New York harbor for use in the thrilling climax of *Saboteur*. This spontaneous reaction to the breaking news of the Normandie disaster in New York harbor is an indication of Hitchcock's willingness to take advantage of sensational graphic images in the American press. This idea is underscored by the fact that the director chose to show himself in front of a NYC newsstand looking at the magazines, for his customary cameo role in *Saboteur*.

Rafael M. DeSoto's cover painting for the May 1941 issue of *The Spider* was published eight months before the commencement of filming, and it was clearly the inspiration for Hitchcock's scene. DeSoto invented this sensational situation from his own imagination. It was then sold to Popular Publications, who printed 200,000 copies of this wildly popular detective murder mystery magazine for nationwide distribution. One copy of that magazine found its way to the attention of a director of murder mysteries in Hollywood, Alfred Hitchcock, who was struggling to find an exciting way to remake *Sabotage*, which had been unpopular with British audiences. The director found that idea by plucking it from the rows of pulp magazines at the newsstand.

Hitchcock apparently appreciated DeSoto's own dark genius for creating scenes of suspense, for he brought DeSoto's invention to life through the artistry of his own celluloid medium. The resultant scene is surely one of the most sensational in cinema history, second only to its own reincarnation on Mount Rushmore in *North By Northwest*.

Hitchcock's cameo from *Saboteur*

Scenes from *Saboteur*, 1942

Original cover for *New Detective*, March 1949. Oil on board, 22" x 18" ➤

Original story illustration, c. 1945. Gouache on board, 32" x 22"

Original story illustration, c. 1944. Gouache on board, 26" x 12"

Original story illustration, c. 1944. Casein on board, 18" x 40"

Original story illustration, c. 1946. Gouache on board, 22" x 22"

Original story illustration, c. 1943. Casein on board, 22" x 25"

When FDR declared war on the Axis, the nation went into overdrive. The pulp industry prepared for the historic upheaval by rushing to produce a year's worth of material in advance, before their talent pool was drained away by the conscription's impending vacuum. In the ensuing months, every eligible male worked at a breakneck race against time. When DeSoto's note from the draft board arrived in the summer of 1942, the overflowing strain had taken its toll and the artist was a physical wreck. The medical examiners at the Army Hospital determined that DeSoto had contracted Type 2 diabetes from his exhaustive work schedule in preparation for service, and he was classified as 4-F. He returned home in bitter disappointment at his inability to serve his country.

Although Rafael and his wife had no children, Francis now found herself responsible for a husband in need of nursing. She encouraged the artist to move away from the frantic hustle of Manhattan. "She used to say to me, 'You'll be the richest artist in the graveyard if you don't slow down!'"

One day, Francis insisted Rafael go with her on a small vacation to visit friends on Long Island. They took the train to East Patchogue, New York. They stayed in a log cabin in a suburban community with a private clubhouse and marina. "After a few days, Francis asked me how I liked it, and I said it was swell. 'I could get used to this!' and she said, 'That's good dear, because we just bought it!'" She gave up her own lucrative profession and devoted herself to caring for Ralph's peaceful homelife.

Rafael & Francis Mason DeSoto, c. 1943

After a few months of idyllic sustenance, the artist began to paint again and he slowly increased his pace of work until he was ready to resume his commitments to Popular Publications. Alex Portegal was relieved to have his star illustrator back at work, while many art directors were forced to rely on novice replacement illustrators.

"I was busy again and doing my work for the war effort with the skills that God gave me, because the pulps were very patriotic and big boosters for war bonds. My arms were full of covers when I went to town once a week on the Long Island Rail Road. The largest room in the house was the dining room. It had a large picture window facing north, so I set up my easel in there. It was strange to be painting in a suburban dining room instead of my old studio, but naturally, you have to survive!"

DeSoto claimed to have painted more than 1,500 pulp covers, but the figure is hard to define with certainty because his "exclusive" agreement with Popular meant that he often left his work for other publishers unsigned and uncredited. He also used fake names, such as borrowing his wife's maiden name to become "F. Mason" or "M. Francis." He signed other works for Ace Magazines with the puzzling name, "Irene Endris." To complicate the process of checklist attributions, there were other artists who painted in a style that is similar to Rafael DeSoto. Albert Drake, Gloria Stoll, and Richard Lillis were all eager to supply any demands that exceeded the artist's output.

They soon found steady work when DeSoto was distracted from painting in order to

Original cover for men's adventure magazine, c. 1955. Gouache on board, 19" x 17"

Original cover for *Argosy*, September 1946. Oil on canvas, 44" x 30"

address a new personal tragedy. In 1946, Francis Mason DeSoto was diagnosed with cancer, and it was the artist's turn to act as the caregiver. After two heartrending years of hospitals, hopes, homecare, and prayer, "God came and took her away from me." Although his religious faith kept him from despair, losing Francis was the lowest point in the artist's life.

Pulp publishers always followed public tastes closely, but they followed circulation records even closer. And they were well aware of the dwindling market years before Street & Smith was quoted in the *New York Times* in 1950 as saying, "The days of the pulp industry have ended." By 1948, economy-conscious art directors knew their jobs were dependent on that shrinking profit margin, so they lowered artist fees and bought fewer new paintings by reprinting old covers. Sometimes they would alter the backgrounds, crop the paintings differently, or even have less-skilled staff artists retouch past covers. As a result of these thrifty schemes, many pulp covers published after the war show the signs of an industry in decline.

American reading habits changed when television entered the leisure-time market, and even the slick magazines went through big changes. The industry's rigid hierarchy of slick illustrators working under expensive yearly contracts was threatened by the leaner market, and most pulp artists began to submit work to the slicks for freelance assignments. DeSoto routinely sold illustrations to *The Saturday Evening Post*, *Collier's*, *Liberty*, *Coronet*, *Redbook*, *Ladies' Home Journal*, and a nationwide Sunday magazine supplement called *The Journal American*. These one-shot jobs were mainly sold through the American Artist Agency, but DeSoto was hoping to get a more lucrative annual contract with a slick publication. Having that contract is what distinguished a professional slick illustrator from a freelance artist who sells paintings to the slicks, but DeSoto's generation of pulp illustrators was confronted with the glass ceiling of a shrinking market.

Adventure, April 1963

"I did the pulps for so long, but the times were changing, and I did my last pulp cover in 1958." The artist also found income from the less lucrative but much more plentiful freelance assignments in men's magazines, such as *Adventure*, which Popular re-formatted as a men's magazine after 1953. *Male*, *Action For Men*, *Sportsman*, *True Action*, *Man's Life*, *Argosy*, and *For Men Only* are some of the other men's magazines that regularly bought DeSoto illustrations.

"All of the pulp illustrators went to work for the men's adventure magazines in the 1950s. Norm Saunders, Rudy Belarski, Alex Ross, Walter Popp, and even Baumhofer. I did a lot of them too, but I began to look at the paperbacks. I wanted to become an illustrator for the slick magazines, so I started to change my style and my way of design.

◄ Original cover for men's adventure magazine, c. 1955. Gouache on board, 32" x 22"

Original cover for men's adventure magazine, c. 1958. Gouache on board, 28" x 19"

Original cover for *Battle Cry*, November 1960. Gouache on board, 20" x 14". From the collection of Jeff Rich ➤

Original cover for *Adventure*, August 1963. Gouache on board, 20" x 16"

Original cover for *True Adventures*, June 1963. Gouache on board, 17" x 17"

Original cover for men's adventure magazine, c. 1964. Casein on board, 17" x 28"

Original cover for *Adventure*, December 1961. Gouache on board, 28" x 19" ➤

Original cover for paperback book, c. 1952. Gouache on board, 38" x 22"

"I switched from oil paint on canvas to casein on illustration board. I didn't have a chance to study, so I had to improve my skills while I was working! I began to do a more refined type of work with a more realistic look at that time. The men's magazines gave us a bigger format than ever before, but the paperback assignments were less rushed, and when it was all over, I think the paperbacks became the closest thing to fine art in American illustration."

The major publishing houses were all experimenting with alternate formats by 1949, and the biggest breakthrough came with the cheap pocket-sized paperback books. At first they just reprinted old stories already owned from previous publication in the pulps, and in the same spirit of economizing, the first paperback covers were also just cropped versions of old pulp covers that were leftover from previous jobs. Nevertheless, the re-packaged format was a big hit, and Rafael DeSoto followed his pulp industry contacts into the world of paperbacks.

A new media, by definition, makes earlier ones look old-fashioned, so in order to thrive, the paperback format needed to find a new look instead of just re-hashing old pulp covers. The art directors found that new style in James Avati's unique work for Signet Books. His gritty social realism appealed to the public, and pretty soon other illustrators were being pressured by trend-conscious art directors to adopt the Avati style.

This incentive was significant because the paperbacks paid better than the few remaining pulps, even though the jobs were not as plentiful as the old periodicals. Paperback publishers benefited from massive sales and multiple printings of a best-selling paperback, but the cover artist only received one freelance payment of a few hundred dollars. Nevertheless, freelance illustrators were mostly hardy independent spirits who were accustomed to risky financial futures.

DeSoto painted paperback covers for Ace, Bantam, Dell, Lion, Signet, and Pocket Books. "My pocketbook covers were more work to illustrate than the pulps. We had to do several scenes with elaborate complex poses and get approvals for everything. One particular job I had was about delinquent teenagers. This was at the beginning of the time when teenagers would take drugs, and there was supposed to be this girl smoking a cigarette with the ashes falling down there, and she was just looking kind of sad, like she was going into a trance.

"Naturally, I used some local teenagers for models, dressed up in bobby socks and ponytails, but first I had to get permission from their parents. I had to be very careful not to get a girl that would sue the publishing house, or sue me for making her look like she was smoking dope!"

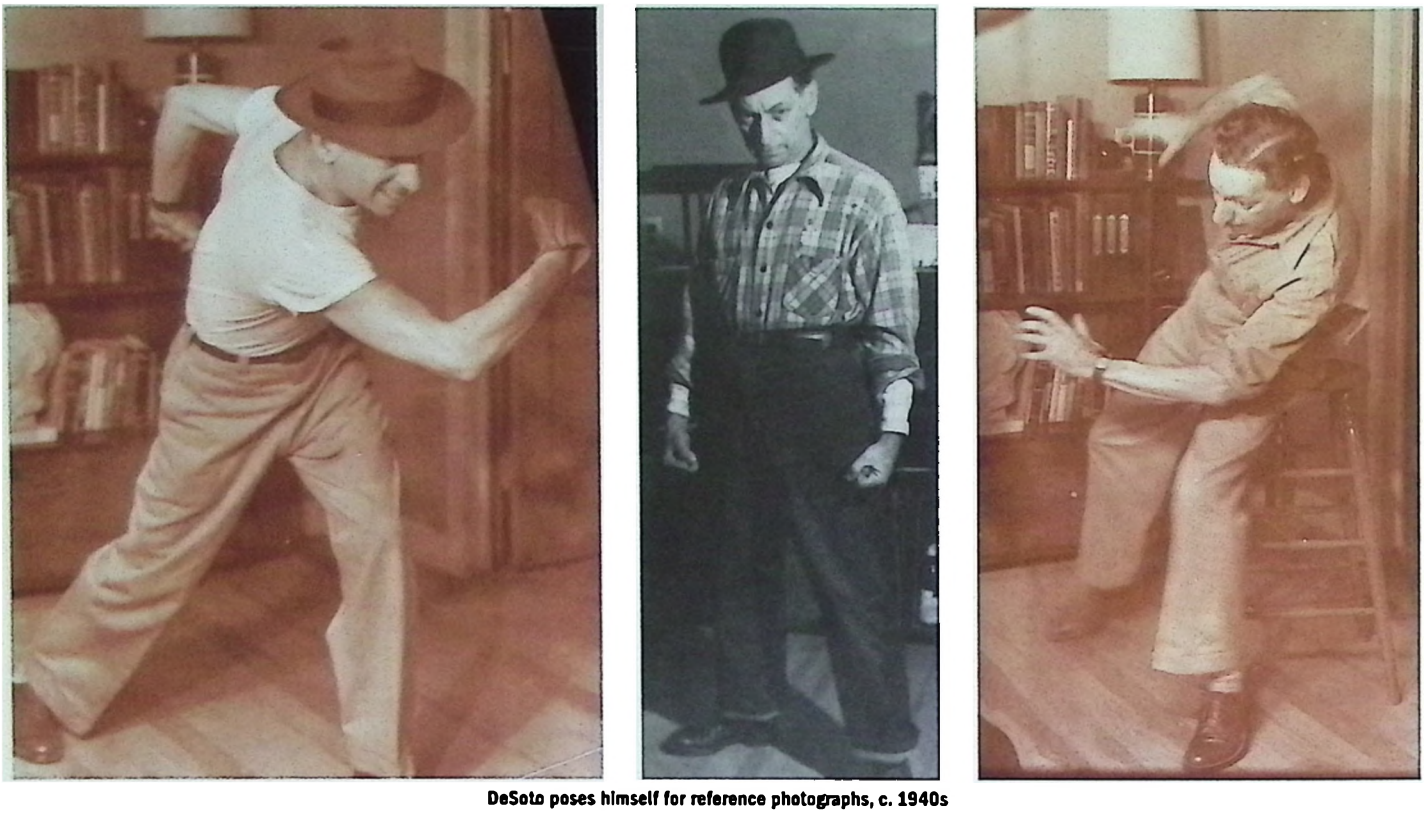
One such woman from his neighborhood who was happy to model for the artist was Audrey Skarre, a 22-year old Norwegian beauty who soon became DeSoto's regular model. He used her for most of his paperbacks and Western romance pulp covers. Although the artist was content with Audrey as his "starring actress," he always needed other models for his complete "cast." His closest protégé was the illustrator Richard Lillis, whose own work is considered "School of DeSoto." Dick Lillis was usually on hand to dress up and pose for staged reference photos.

DeSoto routinely hired professional models, such as Larry E. Admire and Jean Saunders for the dramatic leads, but whenever he needed oddball characters, like white-haired grannies, wizened butlers, and freckle-faced youngsters, he would find willing recruits from the neighborhood. Local kids were thrilled to pose for "Uncle

Original illustration for *Action for Men*, November 1966. Casein on board, 17" x 20"

Original cover for paperback book, c. 1953. Gouache on board, 36" x 22"

◄ Original cover for paperback book, c. 1952. Gouache on board, 42" x 26"



DeSoto poses himself for reference photographs, c. 1940s

Ralph" just for the fun of his playful humor and the exotic décor of his art studio—Indian headdress and African shield, top-hats and Tomahawks, helmets and cop hats, theatrical props in the costume closet, and an arsenal full of toy guns. What kid could resist the invitation? DeSoto's neighborhood was filled with willing little hams.

After sighting a local baby boomer, the artist would first explain each job to the parents and get their written permission and agreement to the hourly wage of 50 cents. The artist relied on this local supply of youngsters for any after-school hours modeling jobs... except from 5:30 to 6:00. That was when the entire neighborhood, and every other neighborhood in Television Land, resounded with a screaming reply to the celebrated question, "Say Kids! What time is it?—"IT'S HOWDY DOODY TIME!" Once that yell was heard, all commercial matters ceased, regardless of parental consent or hourly wages. If DeSoto, without forethought, happened to have carefully posed a neighbor's 10-year old son in a Wild West outfit, with the lights on and the camera ready, and the cry went out, "IT'S HOWDY DOODY TIME!" it was impossible to keep his pint-sized model from running straight to the tube, even if that meant dragging half the studio lights with him, stuck on his spurs.

One March afternoon in 1950, that is exactly what happened. In resignation, DeSoto followed his young model into the TV room and disentangled his wires while the show's effusive host, Buffalo Bob, announced that their 500th broadcast would be celebrated with a super-sensational Howdy Doody Look-Alike Contest! After the tolerant artist and his young model finished watching the show, they finally resumed their work and shot the reference photos needed for his Western painting.

Howdy Doody Look-Alike Contest Winner, 1950
Photo courtesy of the NBC Archives

Afterwards, in playful gratitude, DeSoto drew some lines and freckles with an eyeliner pencil on the kid's face, and wedged some kneaded erases behind his ears, and fashioned a perfect likeness of the TV show's goofy puppet cowboy star. After photographing the look-alike, DeSoto washed the kid's face and sent him home for dinner with a crisp new dollar bill.

The artist always shot his own reference photographs with a professional two-and-a-quarter-inch Speed Graphic. After lighting a scene and shooting it, DeSoto made his own custom prints in a small darkroom in the studio. He printed eight-by-ten black-and-white blow-ups, and he often made extra prints for his models as gifts, but this particular time he also made a special print of the kid in his bizarre puppet get-up and brought it next door. When the boy saw the photo he squealed in recognition and proudly ran to show it to his parents, who were understandably mystified by the cartoonish disfigurement of their darling child.

After another week of Buffalo Bob's effusive reminders to send in snapshots for the big look-alike contest, Clarabelle the Clown finally got down to work and sorted through the 17,231 silly snapshots of little Western wackos sent in by expectant viewers. The winner was selected and shown on every TV screen to the stupefying shock of the under-12 set in East Patchogue. The DeSoto photo won. The neighbor's boy was invited to attend the gala 500th show, where he was plucked from the Peanut Gallery and given 500 prizes and $500, along with a big blast of instantly-evaporating televised glory. The surreal photo-entry was broadcast into 15 million homes, and subsequently became a classic illustration of the frenzied impact of early television on American kids, and yet another DeSoto creation entered our Pop Culture Hall of Fame.

The Estate of

Rafael M. DeSoto

applaudes Illustration Magazine
for it's effort in honoring classic American illustrators.

Unidentified adventure illustration, c. early 1960's
14" x 18", Mixed Media on Board

Don't Touch Me, Popular Giant cover, 1961
15" x 26", Mixed Media on Board

Illustration for *Amercian Weekly* magazine, 1944
15" x 22", Gouache on Board

Cover for *Male* magazine, November 1954
23" x 28", Oil and Mixed Media on Board

For more information and inquiries regarding the artist's life and work, please visit
www.rafaeldesoto.com
or call 650-556-1910

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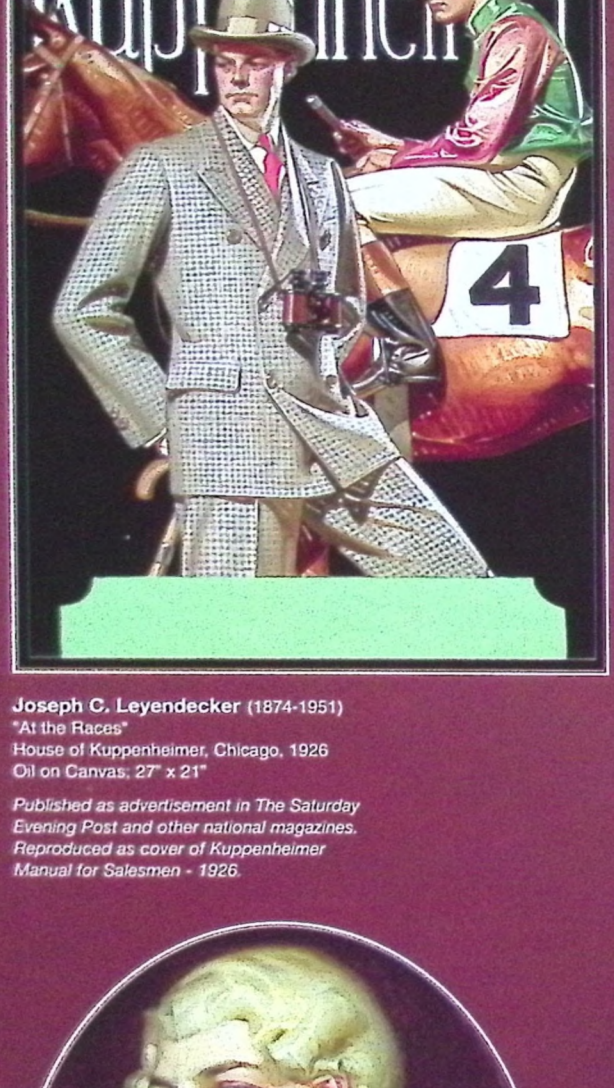
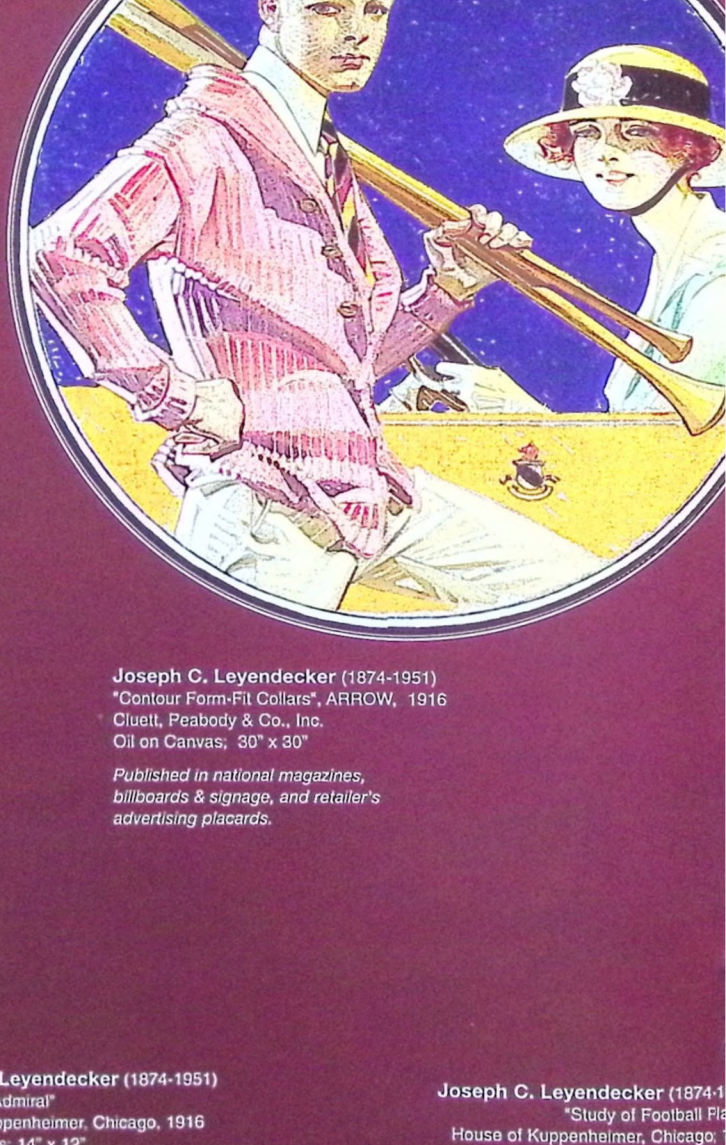


Joseph C. Leyendecker (1874-1951)
"At the Races"
House of Kuppenheimer, Chicago, 1926
Oil on Canvas; 27" x 21"

Published as advertisement in The Saturday Evening Post and other national magazines. Reproduced as cover of Kuppenheimer Manual for Salesmen - 1926.



Joseph C. Leyendecker (1874-1951)
"Contour Form-Fit Collars", ARROW, 1916
Cluett, Peabody & Co., Inc.
Oil on Canvas; 30" x 30"

Published in national magazines, billboards & signage, and retailer's advertising placards.

Joseph C. Leyendecker (1874-1951)
"The Young Admiral"
House of Kuppenheimer, Chicago, 1916
Oil on Canvas; 14" x 12"
signed lower left

Cover image for Kuppenheimer Spring-Summer Style Book - Apparel for Men, 1916. Published in national magazines and specialty advertising.

Joseph C. Leyendecker (1874-1
"Study of Football Pla
House of Kuppenheimer, Chicago,
Oil on Canvas; 29" x
Image for Fall-Winter clothing sea

Published in J. C. Leyendecker Collec American Illustrator's Poster Boo Fred Taraba & Kent Steine, 1996, Pag Collector's Press, 1st Edi

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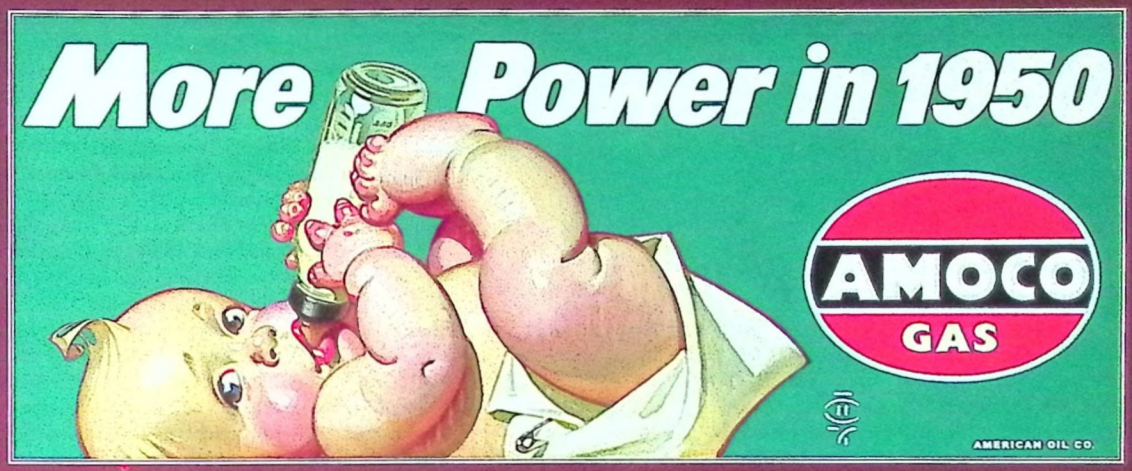

Joseph C. Leyendecker (1874-1951)
"More Power in 1950"
American Oil Company, AMOCO, 1950
Oil on Canvas; 17" x 42"
Signed lower right

Published in company advertising, calendars, billboards and specialty promotional items.

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Rafael and Audrey DeSoto, 1963

After a few years of co-working, a special bond developed between Audrey and Rafael, and eventually the artist proposed and the two were married on August 20th, 1951. One year later, Mr. & Mrs. DeSoto became the proud parents of Rafael M. DeSoto, Jr. This birth marked the artist's first return to a family life since his own childhood home was broken apart by his father's death in 1915. This experience of emotional renewal was reinforced by the arrival from Aguadilla of the artist's aged mother, Milagros DeSoto, who he hadn't seen in 25 years. She came to help with the baby and wound up spending her remaining years under his roof.

To make way for his new family, the artist withdrew his studio from the dining room and built a sky-lit studio in the backyard.

"It was a little hard to raise a family and be an artist for the simple reason that you have to divide your energy from your painting to your family, because you cannot leave them alone. You love them; especially when your children are born. I used to have my studio in the house, but when I heard that little baby cry and cry, I said, 'Oh-no! This is no place for me!' So I built a separate studio where I could paint in peace. Once in a while I would go in the house and ask, 'How's my baby growing?' You cannot have a baby with you when you are painting; it's impossible, but I did my best. I had to work. I had to keep my family fed."

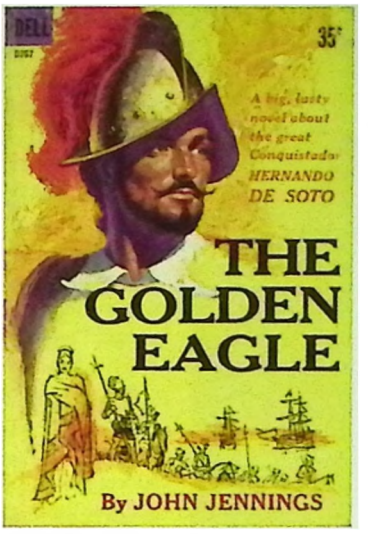
By this mature stage in his career, the artist had developed a unique method of working from his detailed sketches, reference materials, and carefully staged photos of models. The chosen reference materials were thumb-tacked to a 30" x 40" wooden drawing board. While studying the photos, the artist would lightly draw a simple cartoon outline of each figure in vine charcoal onto separate pieces of thin vellum tracing paper. He was then free to arrange these "paper dolls" within his composition. When he was pleased with the results, he would lay a new piece of tracing paper on top of the grouping and then redraw the entire layout.

Each successive refinement was then sketched onto a subsequent overlay of tracing paper until the artist was pleased with the final composition. The topmost sheet of tracing paper was then reversed and soft graphite was drawn over the back of each line. This prepared sheet was carefully placed on the illustration board and all of the outlines of the final composition were redrawn in ballpoint pen. The pressure of the pen-point transferred the graphite to the board and left a precise drawing of the composition.

DeSoto would then refine the drawing and cover the whole board with a transparent "wash" of umber or cool gray casein to estab-

Preliminary sketches for pulp covers, c. 1940s. Charcoal on tracing paper

lish a tonal middle ground. This not only fixed the transferred graphite, but it also gave him a neutral ground to paint on. Using a neutral-tone ground instead of white was the standard technique for classic Spanish painters like Velazquez and Ribera. After this dried, he would paint from dark to light—blackening all of the voids in the background and filling in the dark areas of the figures. After establishing his darkest darks, he would lay in the color scheme with medium tones and concentrate on rendering the forms in a plausible realism by a perceptive control of the lights. His last touches were the highest highlights, such as the "catch-lights" in the eyes or the flashing muzzle of a gun. He used this same procedure for illustrations as well as for portraiture.



DELL D267, 1959 cover by DeSoto

"In 1958 I did a paperback cover for Dell called *The Golden Eagle*, which was about the Spanish explorer Hernando de Soto. This book was distributed all over the country, and one copy was sold to the Mayor of Tampa, Florida. He noticed that I had signed the painting, so he wrote a letter to the editors at Dell asking if the artist 'DeSoto' was related to the conquistador. The next time I visited the publisher for another job, he tossed the letter, joking and said, 'Here. This guy wants to know if you're a real DeSoto!'

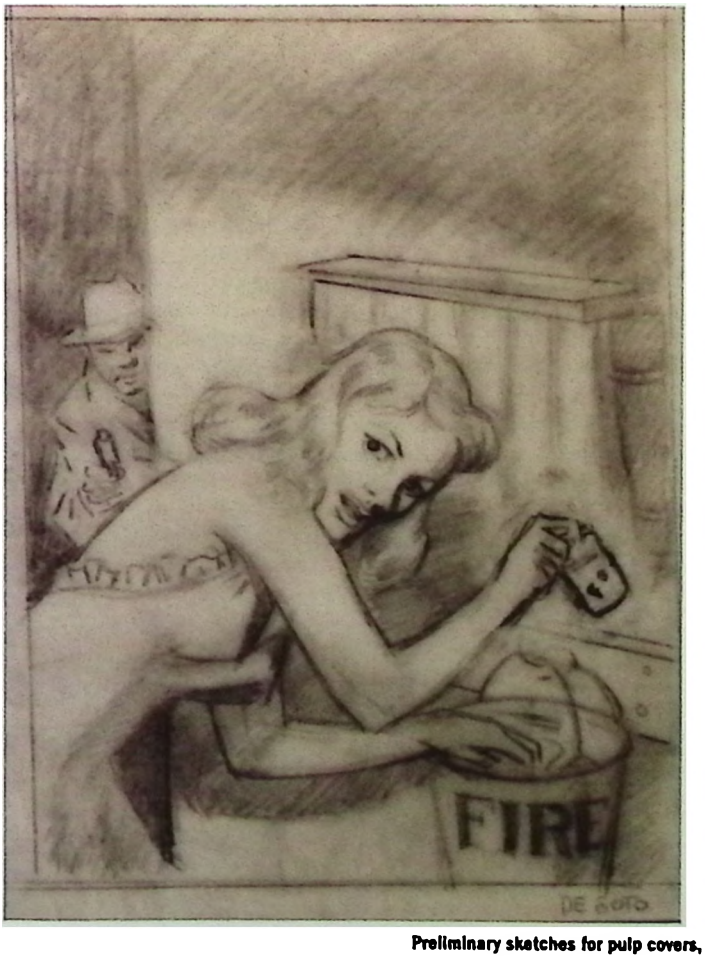
"I took the letter home and it reminded me of our family's ancestry, so I answered the mayor and I sent some proof of our lineage. I decided to write to the national archives in Spain to get a copy of the official records and they sent me the Certification de Genealogia y Armas from the Archivo Heraldico Protocol a la Minuta Ministeria de Justica, and I found out that I am the only living documented descendant of Hernando de Soto."

The Mayor wrote back to the artist to tell him there was an annual celebration of de Soto's landing in 1539 on a beach near Tampa in the town of Bradenton, Florida, which was officially designated by an Act of Congress. They invited the artist to fly down for the event, and when he arrived he was welcomed by a marching band and the Governor of Florida with 36 men dressed in the plumed-helmets of conquistadors. They raised their swords and formed a ceremonial archway as the retired pulp artist was escorted down the passenger stairway by the Ambassador of Spain.

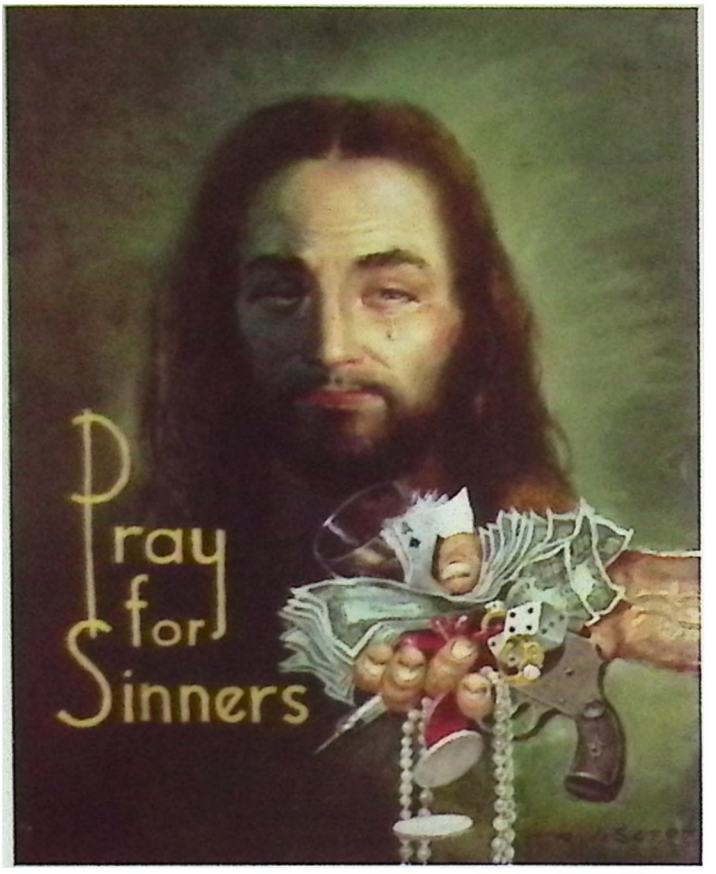
"I walked off the plane as an honored dignitary! I am just a humble artist who wants to do nothing but paint, but in Florida, they treat me like a big shot. It was a dream world! Deluxe hotels, champagne, limousines, private yachts, and mansions and a grand parade."

The annual festival also crowned each year's new honorary "Hernando de Soto." Rafael offered to paint a portrait of that year's reigning leader, and in gratitude he continued to commemorate each subsequent figurehead with a portrait. Many still hang on the walls of the Hernando de Soto Historical Museum.

DeSoto was soon painting portraits of Governor Hyram Byrne of Florida, the presidents and CEOs of corporations, Supreme Court justices, and Catholic bishops and cardinals. Galleries in New York, Boston, and Denver that specialize in portraits were sending him



Preliminary sketches for pulp covers, c. 1940s. Charcoal on tracing paper



Original illustration for religious poster, c. 1970. Gouache on board, 20" x 16"

more work than he could handle. His portraits were soon exhibited in Lincoln Center's Avery Fisher Hall, The Parrish Art Museum, Guild Hall in Southampton, The Bishop Museum in Florida, The Ponce Museum of Art in Puerto Rico, and other public collections and galleries around the world.

A Catholic publisher of religious posters and cards came to visit DeSoto because he admired the spirituality evident in his portraits. The publisher commissioned the artist to paint the Holy Family, the Blessed Heart, and the Immaculate Mother. These were printed as posters and distributed by religious supply stores around the world. "I had finally accomplished what I always wanted. I could paint religious pictures. So I am finally a priest and a painter! (laughter) You can always pray, even with paint! There is something spiritual about painting, so silent and insightful, like prayer."

DeSoto continued to paint religious art, which was a curious contrast to his many illustrations of murder mysteries, but the history of Catholic art is filled with visceral paintings that serve as visual aids in lessons about morality. Seen under this light, DeSoto's earlier illustrations of bad guys and good guys seem more like passion plays about vices and virtues, rather than subconscious expressions of a tormented artist. Even DeSoto's most hardened criminals seem like obedient stage actors, one curtain call away from a gracious bow and complete redemption.

By the 1960s, the four DeSoto children, Rafael, Jr.; John; Maria; and Lisa were the biggest part of the artist's life. As his family grew, so did his involvement with the local schools, church parishes, and the Long Island community. At the same time, his career in New York City was diminishing as publishers relied more on photography and graphic design, and less on the classic illustrators. By 1964, the entire market was gone and the old illustrators were out of work. A few of them found jobs as art teachers, and one of them recommended DeSoto for a teaching job when a vacancy occurred.

Although he had only a secondary education, his professional experience was taken into account, and he was hired to teach anatomy and composition at the State University of New York, Farmingdale. "It was so easy and a pleasure! I thought, 'Why didn't I do this before?'" Over the next 10 years he taught hundreds of young artists to see the joys of art through his eyes and through his discipline.

In 1974, Emeritus Professor DeSoto reached the mandatory retirement age of 65 and his departing words to his beloved students and faculty were: "If I knew I was going to like teaching so much, I wish I would have backdated my birth by 10 years instead of only five!"

He was invited to continue private teaching at The South Bay Artist's Association summer art classes, and eventually DeSoto taught his own art classes in his home studio. "The classes were very successful and popular. I criticize in a way that compliments their skills without cutting the students down, and I never touch their paintings.

"I do believe that painting, or for that matter sculpture or any craft, is one thing that any older citizen should take up. I love painting. It's not only because I like to paint and I have spent my whole life doing it, but I recommend it to any senior citizen. They should take up painting to become interested in what they are doing. As a rule, senior citizens always have a pain here and a pain there, in their neck or their leg or something like that. When you are painting you forget all of your pains. Your brain can only concentrate on one thing at a time, and when you are concentrating on that painting, you forget everything else. That's good therapy!

"There's always time for art, because there's always time to relax, and art is relaxing. If you come home from work and you're tired and you want to relax—alright, why don't you take a piece of paper and begin doodling. That is relaxing. That is letting your mind go the way it wants to. And slowly you find that your spare moments that go into art are taken up very nicely, and eventually you can't get home quick enough to do it.

"You see in my case, I live in my own studio. I am painting all day long, since the moment I open my eyes. The easel is there with a painting that is half finished. Naturally, I begin to work the moment I open my eyes, because I pay attention in my studio to what is wrong with the painting and how can I improve it. I go to lunch looking at the painting again. I work again all afternoon. I go to dinner, and even when I go to sleep! I put out the light, looking at the painting. So you see, 100 percent art is in my mind and in my eyes. I can't help it.

"People get bored when they're lonely because they don't have art. However, I am alone all day long with my paintings and I was never never bored in my life. They are my best friends! As a matter of fact, I hate to see anybody when I'm painting—even the phone. I hate to answer it!

"I haven't been the 'great artist' I wanted to be. My early ambition was to be a 'big artist,' but I don't think I've been so successful. Instead, the horizon keeps receding all the time as I get closer to the art I am trying to make. I am still looking forward to doing the most interesting painting I have ever made. I have some more to do. I'll be going after it until I die."

In December 1992, DeSoto had a serious cold and went to visit the doctor, who sent him to the hospital for some tests. He stayed at the hospital for two weeks of mutual observation—they studied him while he drew pencil sketches of his nurses—but DeSoto became increasingly frustrated by the hiatus from the painting studio, and finally he could take it no more. He called his wife to come

take him home for Christmas. "I don't want to spend Christmas in a hospital room!" So she dutifully drove to bring him home on Christmas Eve.

When she arrived and drew back the plastic curtains that cordoned off his room, she found the bed neatly made, and her fully-dressed husband sitting in the visitor's chair, ready to go, all wrapped up in his winter coat and galoshes, holding his packed suitcase on his lap. The scene was as silent and still as a painting, because the 88-year-old artist's spirit had already departed. With astonishing perfection, Rafael M. DeSoto had completed his final premeditated scene of mystery.

The artist devoutly believed that his talent was a gift from God, and yet he was never content with his lifelong pursuit of the mastery of painting. Nevertheless, it is a miracle that DeSoto was born with his greatest artistic strengths, his inventive mind, and his mischievous spirit. If it were possible to gather his entire life's work into one museum, the show would include over 4,000 paintings that certainly add more than a pinch of seasoning to our American mélange, and have left our culture more colorful than before his arrival.

Art historians of Murillo, Ribera, and Zurbaran have long noted the national characteristic of gruesome realism in Spanish paintings. Their iconic figures are spot lit on dark backgrounds illustrating macabre charades of bloody saints and twisted tortures, and in this respect, Señor Don Rafael Marie de Soto y Hernandez was not unlike his ancestral countrymen, but in other ways his work is uniquely American. To pursue his dream of a career in art, DeSoto chose a voyage of conquest to New York instead of going back to his European roots. That same American preference was reflected in the artist's creative response to his life's many unexpected turns.

America is the one society that overtly celebrates this trait called "Yankee Ingenuity." DeSoto reacted creatively to each challenging circumstance he discovered in America and said to himself, "I should try everything. Why not?" Hopefully, America will always value independent creativity and live up to the social ideal of embracing the best of all cultures, as it did in the 1900s when a Puerto Rican artist brought the Spanish accent of macabre bodegones to the visual dialect of New York City to create the look of the hardboiled detective murder mystery, a classic genre that will eternally represent America in the mid-20th Century. It is a vision that no artist can lay a greater claim to than Rafael M. DeSoto.

— © 2004 by David Saunders

For more information about Rafael M. DeSoto, visit his website at:
www.rafaeldesoto.com

David Saunders is the son of illustrator Norman Saunders, and is an artist showing with the Fischbach Gallery in New York City. Visit his website at:
www.davidsaunders.biz

Rafael DeSoto, c. 1976

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RAFAEL M. DESOTO *PULP MAGAZINE CHECKLIST*

1 **31-03** *Detective Book*
2 **31-05** *All Fiction Stories*
3 **31-07** *War Stories*
4 **32-06-01** *Top-Notch*
5 **32-06** *Five Novels Monthly*
6 **32-09** *Five Novels Monthly*
7. **32-09-17** *Wild West Weekly*
8 **33-01-28** *Western Story*
9. **33-04** *Dime Mystery Book*
10 **33-06** *Thrilling Adventures*
11. **33-07** *Thrilling Adventures*
12. **33-07** *Thrilling Detective*
13 **33-08** *Black Book Detective*
14 **33-08** *Thrilling Adventures*
15 **33-09** *Thrilling Detective*
16. **33-10** *Phantom Detective*
17. **33-10** *Thrilling Adventures*
18. **33-11** *Thrilling Adventures*
19 **34-01** *Phantom Detective*
20. **34-01** *Thrilling Adventures*
21. **34-01** *Thrilling Detective*
22 **34-02** *Phantom Detective*
23 **34-02** *Thrilling Adventures*
24. **34-03** *All Detective*
25. **34-03** *Phantom Detective*
26. **34-04** *All Detective*
27. **34-04** *Phantom Detective*
28 **34-04** *Thrilling Detective*
29 **34-05** *Thrilling Adventures*
30. **34-05** *Thrilling Detective*
31 **34-08** *All Detective*
32 **34-08** *Black Book Detective*
33. **34-08** *Thrilling Adventures*
34 **34-08** *Ten Detective Aces*
35. **34-09** *All Detective*
36 **34-10** *All Detective*
37. **34-10** *Black Book Detective*
38. **34-10** *Thrilling Detective*
39 **34-11** *All Detective*
40 **34-11** *Masked Rider*
41. **34-11** *Phantom Detective*
42 **34-11** *Ten Detective Aces*
43 **34-11** *Thrilling Detective*
44. **34-12** *Thrilling Adventures*
45 **34-12** *Western Aces*
46. **35-01** *Phantom Detective*
47 **35-01** *Popular Detective*
48. **35-02** *Spy Novels*
49. **35-03** *Western Aces*
50. **35-03** *Thrilling Detective*
51. **35-04** *Black Book Detective*
52 **35-04** *Spy Novels*
53 **35-04** *Ten Detective Aces*
54 **35-04** *Thrilling Detective*
55 **35-04** *Western Aces*
56 **35-05** *Greater Western*
57 **35-05** *Spy Stories*
58 **35-05** *Ten Detective Aces*
59. **35-05** *Thrilling Detective*
60 **35-05** *Western Aces*
61 **35-06** *Spy Novels*
62. **35-06** *Ten Detective Aces*
63 **35-09** *Popular Detective*
64 **35-09** *Spicy Mystery*
65 **35-09** *Ten Detective Aces*
66 **35-09** *Thrilling Detective*
67 **35-10** *Dime Detective*
68 **35-10** *Popular Detective*
69 **35-10** *Ten Detective Aces*
70 **35-11** *Ten Detective Aces*
71 **35-12** *Dime Detective*
72 **35-12** *Secret Agent X*
73 **35-12** *Thrilling Mystery*
74 **35-12** *Western Aces*
75 **35-12** *Wild West Stories*
76 **36-01** *Ace Sports*
77 **36-01** *Gold Seal Detective*
78 **36-01** *Wild West Stories*
79 **36-01** *Western Aces*
80 **36-02** *Ace Sports*
81 **36-02** *Ten Detective Aces*
82 **36-02** *Thrilling Mystery*
83 **36-03** *Ace Sports*
84 **36-03** *Dime Detective*
85 **36-03** *Gold Seal Detective*
86 **36-03** *Popular Detective*
87 **36-04** *Ace Sports*
88 **36-04** *Dime Detective*
89. **36-04** *Ten Detective Aces*
90. **36-05** *Ace Sports*
91. **36-05** *Ten Detective Aces*
92. **36-06** *Popular Detective*
93. **36-06** *Ten Detective Aces*
94. **36-06** *Western Trails*
95. **36-07** *Ace Sports*
96. **36-07** *Ten Detective Aces*
97. **36-07** *Western Aces*
98. **36-08** *Ace Sports*
99. **36-08** *Popular Detective*
100. **36-08** *Ten Detective Aces*
101. **36-09** *Ace Mystery*
102. **36-09** *Ace Sports*
103. **36-09** *Thrilling Detective*
104. **36-10** *Ace Sports*
105. **36-10** *Red Seal Western*
106. **36-10** *Ten Detective Aces*
107. **36-11** *Ace Sports*
108. **36-11** *Western Aces*
109. **36-12** *Ace Detective*
110. **36-12** *Ace Sports*
111. **36-12** *Red Seal Western*
112. **36-12** *Ten Detective Aces*
113. **37-01** *Ace Sports*
114. **37-01** *Sure-Fire Western*
115. **37-01** *Western Trails*
116. **37-02** *Ace Sports*
117. **37-02** *Red Seal Western*
118. **37-02** *Sure-Fire Detective*
119. **37-02** *Ten Detective Aces*
120. **37-02** *Wild West Stories*
121. **37-03** *Ace Sports*
122. **37-03** *Champion Sports*
123. **37-03** *Popular Detective*
124. **37-04** *Ace Sports*
125. **37-04** *Secret Agent-X*
126. **37-04** *Ten Detective Aces*
127. **37-04** *The Spider*
128. **37-04** *Thrilling Detective*
129. **37-04** *Wild West Stories*
130. **37-05** *Ace Sports*
131. **37-05** *Champion Sports*
132. **37-06** *Ace Sports*
133. **37-06** *Wild West Stories*
134. **37-07** *Ace Sports*
135. **37-07** *Champion Sports*
136. **37-07** *Complete Northwest Novels*
137. **37-07** *Thrilling Detective*
138. **37-07** *Thrilling Mystery*
139. **37-08** *Ace Sports*
140. **37-08** *Dime Detective*
141. **37-08** *Red Seal Western*
142. **37-09** *Ace Sports*
143. **37-09** *Champion Sports*
144. **37-09** *Thrilling Detective*
145. **37-10** *Secret Agent X*
146. **37-11** *Ace Sports*
147. **37-11** *Champion Sports*
148. **37-11** *Thrilling Mystery*
149. **37-12** *Ace Sports*
150. **37-12** *Thrilling Detective*
151. **38-01** *Ace Sports*
152. **38-01** *Champion Sports*
153 **38-01** *Ten Detective Aces*
154. **38-01** *Thrilling Mystery*
155. **38-02** *Ace Sports*
156. **38-02** *Champion Sports*
157. **38-02** *Secret Agent X*
158. **38-02** *Ten Detective Aces*
159 **38-03** *Ace Sports*
160. **38-03** *Champion Sports*
161. **38-03** *Ten Detective Aces*
162 **38-04** *Ace Sports*
163. **38-04** *Thrilling Detective*
164 **38-04** *Western Aces*
165 **38-05** *Champion Sports*
166 **38-05** *Ten Detective Aces*
167 **38-05** *Thrilling Detective*
168 **38-05** *Western Trails*
169 **38-06** *Ace Sports*
170 **38-06** *Red Seal Western*
171. **38-07** *Champion Sports*
172 **38-07** *Thrilling Detective*
173 **38-07** *Thrilling Mystery*
174. **38-08** *Ace Sports*
175 **38-08** *Phantom Detective*
176 **38-08** *Red Seal Western*
177. **38-09** *10-Story Sports*
178. **38-09** *Variety Sports*
179. **38-10** *Ace Sports*
180. **38-10** *Champion Sports*
181. **38-10** *Sure-Fire Western*
182. **38-10** *Thrilling Mystery*
183. **38-10** *Western Aces*
184. **38-11** *Thrilling Mystery*
185. **38-12** *Ace Sports*
186. **38-12** *Red Seal Western*
187. **39-01** *Ace G-Man*
188. **39-01** *Black Book Detective*
189. **39-01** *Champion Sports*
190. **39-01** *Sure-Fire Western*
191. **39-01** *10-Story Detective*
192. **39-02** *Ace Sports*
193. **39-02** *Eerie Mysteries*
194. **39-02** *Popular Detective*
195. **39-02** *Romance Round-Up*
196. **39-03** *Adventure*
197. **39-03** *Black Book Detective*
198. **39-03** *Champion Sports*
199. **39-03** *Romance Round-Up*
200. **39-03** *Ten Detective Aces*
201. **39-03** *Thrilling Mystery*
202. **39-03** *Western Trails*
203. **39-04** *Ace Sports*
204. **39-04** *Phantom Detective*
205. **39-04** *Popular Detective*
206. **39-04** *Red Seal Western*
207. **39-04** *Strange Stories*
208. **39-04** *10-Story Detective*
209. **39-05** *Champion Sports*
210. **39-05** *Terror Tales*
211. **39-05** *Variety Western*
212. **39-05** *Western Aces*
213. **39-05** *Western Trails*
214. **39-06** *Red Seal Western*
215. **39-06** *Strange Detective*
216. **39-06** *Thrilling Detective*
217. **39-07** *Thrilling Mystery*
218. **39-08** *Ace Sports*
219. **39-08** *Dime Mystery*
220. **39-08** *Red Seal Western*
221. **39-09** *Ace G-Man*
222. **39-09** *Dime Mystery*
223. **39-09** *Thrilling Mystery*
224. **39-09** *Variety Western*
225. **39-09** *Western Trails*
226. **39-10** *Ace-High Western*
227. **39-10** *Ace G-Man*
228. **39-10** *Ace Sports*
229. **39-10** *Detective Novels*
230. **39-10** *Dime Detective*
231. **39-10** *Red Seal Western*
232. **39-10** *The Spider*
233. **39-10** *Western Aces*
234. **39-11** *Ace G-Man Stories*
235. **39-11** *Black Book Detective*
236. **39-11** *Detective Tales*
237. **39-11** *Operator 5*
238. **39-11** *The Spider*
239. **39-11** *Western Trails*
240. **39-12** *Ace G-Man*
241. **39-12** *Detective Novels*
242. **39-12** *Detective Tales*
243. **39-12** *Red Seal Western*
244. **39-12** *Strange Stories*
245. **39-12** *The Spider*
246. **39-12** *Wild West Stories*
247. **40-01** *Ace G-Man Stories*
248. **40-01** *Dime Detective*
249. **40-01** *Ghost Detective*
250. **40-01** *The Spider*
251. **40-02** *Detective Novels*
252. **40-02** *Detective Tales*
253. **40-02** *Dime Detective*
254. **40-02** *The Spider*
255 **40-03** *Black Book Detective*
256 **40-03** *Detective Tales*
257. **40-03** *Dime Detective*
258 **40-03** *Phantom Detective*
259. **40-03** *Strange Detective*
260 **40-03** *The Spider*
261. **40-03** *Thrilling Mystery*
262. **40-04** *Ace G Man Stories*
263. **40-04** *Ace Sports*
264. **40-04** *Detective Tales*
265. **40-04** *Dime Detective*
266. **40-04** *Phantom Detective*
267. **40-04** *Ghost Detective*
268. **40-04** *The Spider*
269. **40-04** *Thrilling Detective*
270. **40-05** *Black Book Detective*
271. **40-05** *Detective Tales*
272. **40-05** *Dime Detective*
273. **40-05** *Phantom Detective*
274. **40-05** *Terror Tales*
275. **40-05** *Thrilling Mystery*
276. **40-04** *Ghost Super Detective*
277. **40-04** *The Spider*
278. **40-06** *Dime Detective*
279. **40-06** *Phantom Detective*
280. **40-06** *The Spider*
281. **40-07** *Black Book Detective*
282. **40-07** *Black Mask*
283. **40-07** *Detective Tales*
284. **40-07** *Dime Detective*
285. **40-07** *Dime Mystery*
286. **40-07** *Ghost Super Detective*
287. **40-07** *The Spider*
288. **40-07** *Thrilling Mystery*
289. **40-08** *Ace G-Man Stories*
290. **40-08** *Black Mask*
291. **40-08** *Dime Detective*
292. **40-08** *Phantom Detective*
293. **40-08** *The Spider*
294. **40-09** *Ace G-Man Stories*
295. **40-09** *Black Mask*
296. **40-09** *Detective Tales*
297. **40-09** *Dime Detective*
298. **40-09** *Terror Tales*
299. **40-09** *The Spider*
300. **40-10** *Black Mask*
301. **40-10** *Detective Novels*
302. **40-10** *Detective Tales*
303. **40-10** *Dime Detective*
304. **40-10** *Phantom Detective*
305. **40-10** *The Spider*
306. **40-10** *Thrilling Detective*
307. **40-11** *Ace G-Man Stories*
308. **40-11** *Black Mask*
309. **40-11** *Detective Tales*
310. **40-11** *Dime Detective*
311. **40-11** *Red Seal Western*
312. **40-11** *The Spider*
313. **40-12** *Black Mask*
314. **40-12** *Detective Tales*
315. **40-12** *Dime Detective*
316. **40-12** *The Spider*
317. **41-01** *Ace G-Man*
318. **41-01** *Black Mask*
319. **41-01** *Detective Tales*
320. **41-01** *Dime Detective*
321. **41-01** *The Spider*
322. **41-01** *12-Sport Aces*
323. **41-02** *Black Mask*
324. **41-02** *Dime Detective*
325. **41-02** *Dime Mystery*
326. **41-02** *Dime Western*
327. **41-02** *The Spider*
328. **41-03** *Ace G-Man Stories*
329. **41-03** *Black Mask*
330. **41-03** *Detective Tales*
331. **41-03** *Dime Detective*
332. **41-03** *Dime Western*
333. **41-03** *The Spider*
334. **41-04** *Detective Tales*
335. **41-04** *Dime Detective*
336. **41-04** *Dime Western*
337. **41-04** *Lone Wolf Detective*
338. **41-04** *The Spider*
339. **41-05** *Ace G-Man Stories*
340. **41-05** *Detective Tales*
341. **41-05** *The Spider*
342. **41-06** *Black Mask*
343. **41-06** *Detective Tales*
344. **41-06** *Dime Detective*
345. **41-06** *The Spider*
346. **41-07** *Black Mask*
347. **41-07** *Detective Tales*
348. **41-07** *Dime Detective*
349. **41-07** *The Spider*
350. **41-08** *Black Mask*
351. **41-08** *Detective Tales*
352. **41-08** *Dime Detective*

353. **41-08** *The Spider*
354. **41-09** *Ace G-Man Stories*
355. **41-09** *Detective Tales*
356. **41-09** *Dime Detective*
357. **41-09** *The Spider*
358. **41-09** *Thrilling Mystery*
359. **41-09** *12-Sports Aces*
360. **41-10** *Detective Tales*
361. **41-10** *The Spider*
362. **41-11** *Black Mask*
363. **41-11** *Dime Detective*
364. **41-11** *Dime Mystery*
365. **41-11** *The Spider*
366. **41-11** *12-Sports Aces*
367. **41-12** *Ace G-Man Stories*
368. **41-12** *Black Mask*
369. **41-12** *Detective Tales*
370. **41-12** *Dime Detective*
371. **41-12** *The Spider*
372. **42-01** *Black Mask*
373. **42-01** *Dime Mystery*
374. **42-01** *The Spider*
375. **42-01** *12-Sports Aces*
376. **42-02** *Ace G-Man Stories*
377. **42-02** *Black Mask*
378. **42-02** *Detective Tales*
379. **42-02** *Dime Detective*
380. **42-02** *Star Western*
381. **42-02** *The Spider*
382. **42-02** *10-Story Mystery*
383. **42-03** *Black Mask*
384. **42-03** *Detective Tales*
385. **42-03** *Dime Detective*
386. **42-03** *Double Detective*
387. **42-03** *New Detective*
388. **42-03** *The Spider*
389. **42-03** *12-Sports Aces*
390. **42-04** *Ace G-Man Stories*
391. **42-04** *Big Book Detective*
392. **42-04** *Black Mask*
393. **42-04** *Dime Detective*
394. **42-04** *Popular Detective*
395. **42-04** *The Spider*
396. **42-05** *Black Mask*
397. **42-05** *Detective Tales*
398. **42-05** *Dime Detective*
399. **42-05** *Strange Detective*
400. **42-05** *The Spider*
401. **42-05** *12-Sports Aces*
402. **42-06** *Ace G-Man Stories*
403. **42-06** *Black Mask*
404. **42-06** *Detective Tales*
405. **42-06** *Dime Detective*
406. **42-06** *10-Story Mystery*
407. **42-06** *The Spider*
408. **42-07** *Black Mask*
409. **42-07** *Detective Tales*
410. **42-07** *Dime Detective*
411. **42-07** *New Detective*
412. **42-07** *The Spider*
413. **42-08** *Ace G-Man*
414. **42-08** *Detective Tales*
415. **42-08** *Dime Detective*
416. **42-08** *10-Story Mystery*
417. **42-08** *The Spider*
418. **42-09** *Black Mask*
419. **42-09** *Detective Tales*
420. **42-09** *The Spider*
421. **42-10** *Black Mask*
422. **42-10** *Detective Tales*
423. **42-10** *Dime Detective*
424. **42-10** *The Spider*
425. **42-11** *Black Mask*
426. **42-11** *Detective Tales*
427. **42-11** *Dime Detective*
428. **42-11** *The Spider*
429. **42-12** *Ace G-Man Stories*
430. **42-12** *Detective Tales*
431. **42-12** *Dime Detective*
432. **42-12** *The Spider*
433. **43-01** *Black Mask*
434. **43-01** *Detective Tales*
435. **43-01** *Dime Detective*
436. **43-01** *The Spider*
437. **43-02** *Ace G-Man Stories*
438. **43-02** *Big Book Detective*
439. **43-02** *Black Mask*
440. **43-02** *Dime Detective*
441. **43-02** *Detective Tales*
442. **43-02** *The Spider*
443. **43-03** *Black Mask*
444. **43-03** *Detective Tales*
445. **43-03** *Dime Detective*
446. **43-03** *Double Detective*
447. **43-03** *The Spider*
448. **43-03** *12-Sports Aces*
449. **43-04** *Ace G-Man*
450. **43-04** *Argosy*
451. **43-04** *Detective Tales*
452. **43-04** *Dime Detective*
453. **43-04** *Flynn's Detective*
454. **43-05** *Black Mask*
455. **43-05** *Detective Tales*
456. **43-05** *Dime Detective*
457. **43-05** *Flynn's Detective*
458. **43-06** *Adventure*
459. **43-06** *Detective Tales*
460. **43-06** *Dime Detective*
461. **43-06** *Flynn's Detective*
462. **43-06** *The Spider*
463. **43-07** *Black Mask*
464. **43-07** *Dime Detective*
465. **43-08** *Detective Tales*
466. **43-08** *The Spider*
467. **43-09** *Adventure*
468. **43-09** *Adventure*
469. **43-09** *Black Mask*
470. **43-09** *Detective Tales*
471. **43-09** *Dime Detective*
472. **43-09** *Dime Mystery*
473. **43-09** *Fifteen Western Tales*
474. **43-10** *Argosy*
475. **43-10** *Dime Detective*
476. **43-10** *G-Men Detective*
477. **43-10** *Sports Novels*
478. **43-10** *The Spider*
479. **43-11** *Black Mask*
480. **43-11** *Detective Tales*
481. **43-11** *Dime Detective*
482. **43-11** *Dime Mystery*
483. **43-11** *Flynn's Detective*
484. **43-12** *Dime Detective*
485. **43-12** *The Spider*
486. **44-01** *Black Mask*
487. **44-01** *Dime Detective*
488. **44-01** *New Detective*
489. **44-01** *10-Story Detective*
490. **44-02** *Detective Tales*
491. **44-02** *Dime Detective*
492. **44-02** *New Detective*
493. **44-02** *The Spider*
494. **44-03** *Ace-High Western*
495. **44-03** *Black Mask*
496. **44-03** *Dime Detective*
497. **44-03** *Dime Mystery*
498. **44-03** *Detective Tales*
499. **44-03** *Flynn's Detective*
500. **44-04** *Adventure*
501. **44-04** *Detective Tales*
502. **44-04** *Dime Detective*
503. **44-04** *Flynn's Detective*
504. **44-05** *Black Mask*
505. **44-05** *Crack Detective*
506. **44-05** *Detective Tales*
507. **44-05** *Dime Detective*
508. **44-06** *Dime Detective*
509. **44-06** *Flynn's Detective*
510. **44-06** *Strange Detective*
511. **44-07** *Adventure*
512. **44-07** *Black Mask*
513. **44-07** *Detective Tales*
514. **44-07** *Dime Detective*
515. **44-07** *Flynn's Detective*
516. **44-07** *New Detective*
517. **44-07** *Sports Novels*
518. **44-08** *Detective Tales*
519. **44-08** *Dime Detective*
520. **44-09** *Black Mask*
521. **44-09** *Detective Tales*
522. **44-09** *Dime Detective*
523. **44-09** *New Detective*
524. **44-10** *Adventure*
525. **44-10** *Detective Tales*
526. **44-10** *Private Detective*
527. **44-11** *Adventure*
528. **44-11** *Black Mask*
529. **44-11** *Detective Tales*
530. **44-11** *Dime Detective*
531. **44-11** *Dime Mystery*
532. **44-11** *New Detective*
533. **45-01** *Adventure*
534. **45-01** *Dime Detective*
535. **45-01** *Dime Mystery*
536. **45-01** *Private Detective*
537. **45-02** *Dime Detective*
538. **45-03** *Black Mask*
539. **45-03** *Dime Detective*
540. **45-03** *10-Story Western*
541. **45-04** *Detective Tales*
542. **45-04** *Dime Detective*
543. **45-05** *Crack Detective*
544. **45-05** *Dime Detective*
545. **45-05** *Dime Mystery*
546. **45-06** *Adventure*
547. **45-06** *Detective Tales*
548. **45-06** *Dime Detective*
549. **45-06** *Hollywood Detective*
550. **45-06** *Western Trails*
551. **45-07** *Crack Detective*
552. **45-07** *Black Mask*
553. **45-07** *Dime Detective*
554. **45-07** *New Detective*
555. **45-08** *Dime Detective*
556. **45-09** *Crack Detective*
557. **45-09** *Dime Detective*
558. **45-09** *New Detective*
559. **45-09** *Western Story*
560. **45-10** *Adventure*
561. **45-10** *Detective Tales*
562. **45-11** *Black Mask*
563. **45-11** *Crack Detective*
564. **45-11** *Detective Tales*
565. **45-11** *Dime Mystery*
566. **45-11** *New Detective*
567. **45-11** *Ten Detective Aces*
568. **45-12** *Detective Tales*
569. **45-12** *10-Story Detective*
570. **46-01** *Crack Detective*
571. **46-01** *Detective Tales*
572. **46-01** *Dime Mystery*
573. **46-02** *New Detective*
574. **46-02** *10-Story Mystery*
575. **46-03** *Black Mask*
576. **46-03** *Dime Western*
577. **46-03** *New Detective*
578. **46-04** *Exciting Sports*
579. **46-05** *Adventure*
580. **46-05** *Black Mask*
581. **46-05** *Dime Detective*
582. **46-05** *Dime Mystery*
583. **46-05** *New Detective*
584. **46-06** *Adventure*
585. **46-06** *Detective Tales*
586. **46-06** *Dime Detective*
587. **46-06** *Ten Detective Aces*
588. **46-06** *10-Story Western*
589. **46-07** *Black Mask*
590. **46-07** *Dime Detective*
591. **46-07** *Dime Mystery*
592. **46-07** *New Detective*
593. **46-07** *Argosy*
594. **46-07** *Black Mask*
595. **46-08** *Dime Detective*
596. **46-09** *Crack Detective*
597. **46-09** *Dime Detective*
598. **46-09** *Fifteen Western Tales*
599. **46-09** *10-Story Detective*
600. **46-10** *Dime Detective*
601. **46-11** *Adventure*
602. **46-11** *Black Mask*
603. **46-11** *Detective Tales*
604. **46-11** *Dime Detective*
605. **46-11** *Dime Mystery*
606. **46-12** *Adventure*
607. **46-12** *Argosy*
608. **46-12** *Dime Detective*
609. **47-01** *Adventure*
610. **47-01** *Black Mask*
611. **47-01** *Dime Detective*
612. **47-03** *Dime Mystery*
613. **47-03** *Detective Tales*
614. **47-03** *Dime Detective*
615. **47-03** *10-Story Detective*
616. **47-04** *Dime Detective*
617. **47-05** *Adventure*
618. **47-05** *Dime Detective*
619. **47-05** *New Detective*
620. **47-05** *New Sports*
621. **47-06** *Crack Detective*
622. **47-06** *Dime Detective*
623. **47-06** *Ten Detective Aces*
624. **47-08** *Ace-High Western*
625. **47-08** *Detective Tales*
626. **47-08** *Dime Detective*
627. **47-09** *Adventure*
628. **47-09** *Dime Detective*
629. **47-10** *Dime Detective*
630. **47-11** *Adventure*
631. **47-12** *Adventure*
632. **47-12** *Detective Tales*
633. **47-12** *Dime Detective*
634. **47-12** *New Sports*
635. **48-01** *Adventure*
636. **48-01** *New Detective*
637. **48-03** *Adventure*
638. **48-03** *New Detective*
639. **48-03** *New Sports*
640. **48-03** *Shock*
641. **48-03** *Star Western*
642. **48-05** *New Detective*
643. **48-05** *Thrilling Western*
644. **48-06** *Crack Detective*
645. **48-07** *Adventure*
646. **48-07** *New Detective*
647. **48-08** *Adventure*
648. **48-08** *Thrilling Western*
649. **48-09** *Adventure*
650. **48-09** *Black Mask*
651. **48-11** *Detective Tales*
652. **48-11** *New Western*
653. **48-12** *10-Story Western*
654. **49-01** *New Detective*
655. **49-02** *Popular Western*
656. **49-03** *Dime Detective*
657. **49-03** *New Detective*
658. **49-04** *All Story Detective*
659. **49-04** *G-Men Detective*
660. **49-05** *New Detective*
661. **49-06** *Adventure*
662. **49-06** *Detective Tales*
663. **49-07** *Adventure*
664. **49-07** *Dime Detective*
665. **49-07** *New Detective*
666. **49-07** *New Sports*
667. **49-09** *Dime Western*
668. **49-09** *New Detective*
669. **49-10** *Dime Mystery*
670. **49-11** *All Story Western*
671. **49-11** *Captain Zero*
672. **49-11** *New Detective*
673. **50-01** *Captain Zero*
674. **50-11** *Fantastic Novels*
675. **50-01** *New Detective*
676. **50-02** *15-Story Detective*
677. **50-03** *Captain Zero*
678. **50-03** *Detective Tales*
679. **50-03** *Exciting Western*
680. **50-04** *Adventure*
681. **50-03** *All Story Western*
682. **50-05** *Adventure*
683. **50-05** *Detective Tales*
684. **50-05** *Fifteen Sports*
685. **50-07** *Adventure*
686. **50-08** *15-Story Detective*
687. **50-09** *All-Story Western*
688. **50-09** *10-Story Western*
689. **50-10** *Famous Fantastic Mysteries*
690. **50-11** *Adventure*
691. **50-11** *New Detective*
692. **50-12** *15-Story Detective*
693. **51-01** *Adventure*
694. **51-01** *Fantastic Novels*
695. **51-02** *Adventure*
696. **51-02** *15 Western Tales*
697. **51-03** *Adventure*
698. **51-04** *Popular Western*
699. **51-04** *Walt Coburn's Western*
700. **51-06** *.44 Western*
701. **51-08** *New Detective*
702. **51-11** *Adventure*
703. **52-06** *Detective Tales*
704. **52-12** *Smashing Detective*

TOM GILL

STRIVING FOR EXCELLENCE

by Tim Lasiuta

Tom Gill is more than an artist. He has been teacher, artist, mentor and friend to more than 2600 students since his entry into commercial art 71 years ago. He has taught at five art colleges, and many of his students have become high achievers in the comic book, and commercial art fields. Still active at 91 years of age, he gave the keynote history speech at the National Cartoonists Society convention in San Francisco in 2003. More recently, he has been honored by the Harvard Mentoring Project and featured in billboard and print ads espousing the credo, "Share What You Know." Through it all, he remains a humble, active, enthusiastic supporter of artists and writers, and a good friend.

EARLY YEARS

Tom Gill joined the *Daily News* in 1933 after it had moved from Park Row to their "new" building on 42nd street. "I started out as a mail boy, and quickly found out that it was the fastest and best place to learn the business. I quickly met everyone, and had contact with every aspect of the newspaper business. What I really appreciated then was that the *Daily News* was "the thing" in New York. It was so far ahead the others in terms of circulation, sports, advertising, features, comics and pictures. It really was the best place to be at the time, and I took every opportunity I could to learn. That served me well in later years."

The *Daily News* had feature writers like Ed Sullivan, Paul Gallico, Sidney Skolsky, and Ben Gross. Their syndicate writers included Mary King, Loretta King, Molly Slott, Arthur Crawford, Rubin Maury, and C.D. Batchelor. Cartoonists that called the *News* home included Grant Powers, Gus Edson, and Leo O'Mealia. "Leo O'Mealia made his mark in comic books with the first few *Action Comics* covers, and he really helped me by teaching me drawing tricks. A few of the other cartoonists I remember were Carl Ed, Walter Berndt, Zack Mosley, Frank Willard, George Clark, and even Milt Caniff. He usually spent his nights meeting deadlines. But the guy who really set me up as a cartoonist was Zack Mosley, who drew Smilin' Jack. Ed Miner, the art director of the News, gave me a call one day, and asked me if I wanted to be a copy boy in the art department. It turns out the job was in the picture department, right next to the art department, but as openings were rare at the paper, I took it. In 1941, after a year of being the copy boy, I worked my way up to staff artist.

"As a staff artist, I did whatever they asked me to. On Sunday, December 7, 1941 I found myself in the newsroom when all hell broke loose. By 5 PM I had drawn the first map to hit the streets of the Japanese attack on Pearl Harbor. During the war, I helped draw all the *News* maps right up to VJ Day. To this day, I am incredibly proud of the map that went around the world!

"I joined the National Cartoonist Society early in their existence. As a freelance artist, it was great to be part of a group that supported me in a difficult occupation. When I was a young freelancer, you were almost ashamed to say that you were a comic book artist. Some guys said they delivered milk, while some just mumbled anything. So, during the early years of the NCS, and even the Cartoonist and Illustrators School, part of my challenge was to fight the stigma that being a comic book artist was something to be ashamed of. I remember the early war bond drives that we did to help raise awareness of Cartooning, whether it was comic books, editorial, or the comic strips that most of America read at the time."

As part of the NCS traveling team, Tom was part of several tours, Jerry Robinson related. "Tom was part of the Japan/Korea tour in 1955. We split up into two teams, and Tom was the emcee. Tom, Fred Harman, Wilson McCoy, and I toured Japan and South Korea. We performed in halls, and once we even did a show on a hill where some of the men walked 10 miles to see us! We toured the hospitals, and bases almost 24 hours a day for five weeks. Many of us drew sketches of our favorite characters for the men. I remember riding the Japanese buses, and Tom would play the guitar, and we would sing the entire trip.

"One of the highlights of my time in the NCS was our Chalk Talk Show," Tom added. "We had gone on several tours of duty from Newfoundland to Iceland, and everywhere we went we performed to packed houses. I got to serve with a great bunch of guys. As part of the New York Chapter, I have been colleagues with greats like Al Hirschfeld, Dick Ayers, and Jerry Robinson, and been able to encourage many youngsters.

"As one of the long term members of the NCS, I was privileged to have given the History presentation of the Society at the 57th Reuben Awards in San Diego last year. Most of the audience weren't even alive when I first joined! As an instructor at the SVA, and as a staff artist at the *Daily News*, many of my students went on to high positions. Bill Gallo, the well known *Daily News* sports cartoonist, was even my copy boy once, and he served as President of the NCS, among other positions."

FREELANCING CALLS

"As a *News Daily* staff artist from 1940 on, my influences were people that I had met. I was largely self trained with the exception of drawing tips from people like Leo O'Mealia. I learned like many artists at the time, from the classic adventure strips by Alex Raymond, Hal Fosters' *Prince Valiant*, and of course, Caniff's *Terry and the Pirates*."

In the late 1930s and early 1940s when comics were just coming off the "Big Boom" of *Action* #1, and *Detective* #27, Tom started making the rounds of the publishers. "I figured that if I could draw for the *News* (or thought that I could), that I could draw comics. No one bit except for Fox Comics, and Al Harvey, who later went on to found Harvey Comics. Al Harvey looked at my work, and offered me a short story. I left the office, and drew it up. A couple of weeks later I found out that Al had left Fox and the editors were trying to find out who had stories. I dropped off the pages, got paid, and never worked for them again."

Tom Gill created *Flower Potts* in 1946 and sold it to the *New York Tribune*. Jim Christiansen, his copy boy at the *News*, assisted with the art. For three years, the New York cabbie entertained readers. With the addition of writer Joe Calcagno, the name was changed to *Ricky Stevens*.

"In 1949, after I had cancelled *Flower Potts/Ricky Stevens*, I got a call to start working on a Gene Autry strip. Around this time, Westerns were starting to take off, so I hoped that I had hit the trend in the beginning. But, when Gene Autry came around, I couldn't draw a horse, and I had a deadline. I quickly found a book called *How To Draw Horses: It's Fun and Easy*. In less than three weeks I had produced over thirty-two weeks of daily strips. Unfortunately, they never took off because the Western market was already flooded. A couple of years later, a Gene Autry strip ran in papers around America with art by Pete Alvarado. I guess I was ahead of my time. I kept those strips in my portfolio for some time, and when Oscar LeBeck, the editor at Western, saw them and discovered I could draw horses, he offered me a strip that might last six months or a year he told me.

"Well, that strip was *The Lone Ranger*. And issue number 38 was the beginning of a good team. Paul S. Neuman wrote the scripts, and I drew 'em. In the last years of his life, Paul was acknowledged as the most prolific comic book writer ever! That's quite a feat for a guy who wrote "part-time!" I started with the Ranger in 1950, and for 20 years, I drew two pages daily of *The Lone Ranger*. After a while, I had a small studio set up with apprentices that would ink the backgrounds. My apprentices were former students at the Cartoonists School. I was always responsible for the main figures of the Lone Ranger, Tonto, Dan Reid, and guys like Joe Sinnott, Herb Trimpe, and others finished the work. That was a very rewarding time of my life.

"During that time, I worked on many classic issues. *The Lone Ranger Western Treasury* # 1 stands out for me. We, as a staff, were at our peak in that time and the *Western Treasury* is a real masterpiece. It has been said that nothing was out of place, or unfinished in that book. It still is my favorite. *The Lone Ranger* seemed to bring out the best of anyone who worked on it. I still get letters from fans who fondly remember the Ranger, and thank me for my work on the "legend." I was tickled when Topps Comics in their 1995 *Lone*

the Lone Ranger
MOVIE STORY
WHEN THE FACTORIES FIRST BEGAN TO SEND THEIR CLOUDS OF SMOKE OVER THE EASTERN CITIES, AND THE FARMLANDS IN THE EAST OFFERED ONLY THE BAREST LIVING, AMERICANS TURNED THEIR FACES TOWARD THE WIDE, BOUNTIFUL RANGES OF THE WEST! WESTWARD, THE CONESTOGA WAGONS ROLLED BY THE THOUSANDS---
EPISODE 1
THE TROUBLE
THEY POURED INTO THE NEW TERRITORIES, DRIVING THEIR WAGONS OVER RUGGED MOUNTAINS AND FORDING THE MIGHTY RIVERS---
---FIGHTING WAR PAINTED INDIANS WHO BARRED THEIR WAY---
ONLY THE STRONG SURVIVED, CREATING A NEW AMERICAN BREED ---THE PIONEER!--- IN THIS FORGE UPON THIS ANVIL, WAS HAMMERED A MAN WHO BECAME A LEGEND! STRIKING DOWN INJUSTICE AND OUTLAWRY, HE SIGN--- A SILVER BULLET---
HIS FACE IS MASKED, AND ACCOMPANIED BY HIS FAITHFUL INDIAN COMPANION, HE THUNDERS ACROSS THE WEST---
KEMO SABAY, GUNFIRE COME FROM BEYOND THAT RISE!
COME ON, SILVER!
BANG! BLAM!

the Lone Ranger
THE HOLLOW HERO
I ASKED TO BE KING CANTON FIRST!
YOU PLAYED HIM LAST TIME, FREDDY!
NO! YOU WERE KING CANTON LAST TIME! NOW IT'S MY TURN!
WELL, I'VE GOT THE GUN SO I'M KING CANTON!
STEP APART, BOYS!
FR-FREDDY, HE'S MASKED!
H-HE DOESN'T SCARE ME! THAT MASK WOULDN'T SCARE KING CANTON ---SO IT DOESN'T SCARE ME!
I'M GLAD IT DOESN'T ALARM YOU, FREDDY! NOW TELL ME WHO KING CANTON IS!
YOU NEVER HEARD OF KING CANTON? WHY, EVERYONE IN THESE PARTS KNOWS HE'S THE FASTEST, TOUGHEST, BEST GUNFIGHTER IN THE WHOLE WEST! THAT'S WHY I WANT TO PLAY KING CANTON!
DELL COMICS ARE GOOD COMICS

Ranger adaptation paid tribute to Russ Heath and myself in the first page of the first issue!"

"In addition to my work with *The Lone Ranger*, I also took on other titles. I had accounts with many of the publishers at the time. As I said before, I had done one story for Al Harvey. Well, in 1949, Al Harvey gave me a call, and we did lunch. He had seen my work grow in quality, and he knew that I could draw women. From that point on, I drew for many of the romance titles from Harvey Comics. So, on one hand, I was working on an incredibly popular title, and with the other drawing for the growing (at that time) genre of romance. Other than *The Lone Ranger*, I worked on *Bonanza* for the run of the TV show. The *Tonto, and Silver* comic books also feature my work. Occasionally, I even did *Cheyenne*, and *Fury*. There were many times when I ghosted for Charles Flanders while he was recovering from heart problems in the 1950s. I remember doing movie adaptations like *The Mysterious Island*, *Boris Karloff*, *Ripley's Believe It Or Not*, *The Story of Ruth*, *Time Tunnel*, *Land of the Giants*, *The Boy and the Pirates*, *The Owl*, *Journey To The Center of the Earth*, and many others for Dell Comics. For Timely, my studio did *Red Warrior*, and *Kent Blake Detective*.

"With my studio working for various publishers, I also did work for juvenile novels. Several Simon & Schuster editions have my work in them, Sherlock Holmes being one of them." Tom added. "Occasionally, we also took on advertising work, and much of the Lone Ranger advertising art came out of my studio. We did print ads, games, and whatever else came our way. I remember doing *Hopalong Cassidy* products and even a popular *Steve Canyon* licensed helmet box."

THE CARTOONISTS AND ILLUSTRATORS SCHOOL

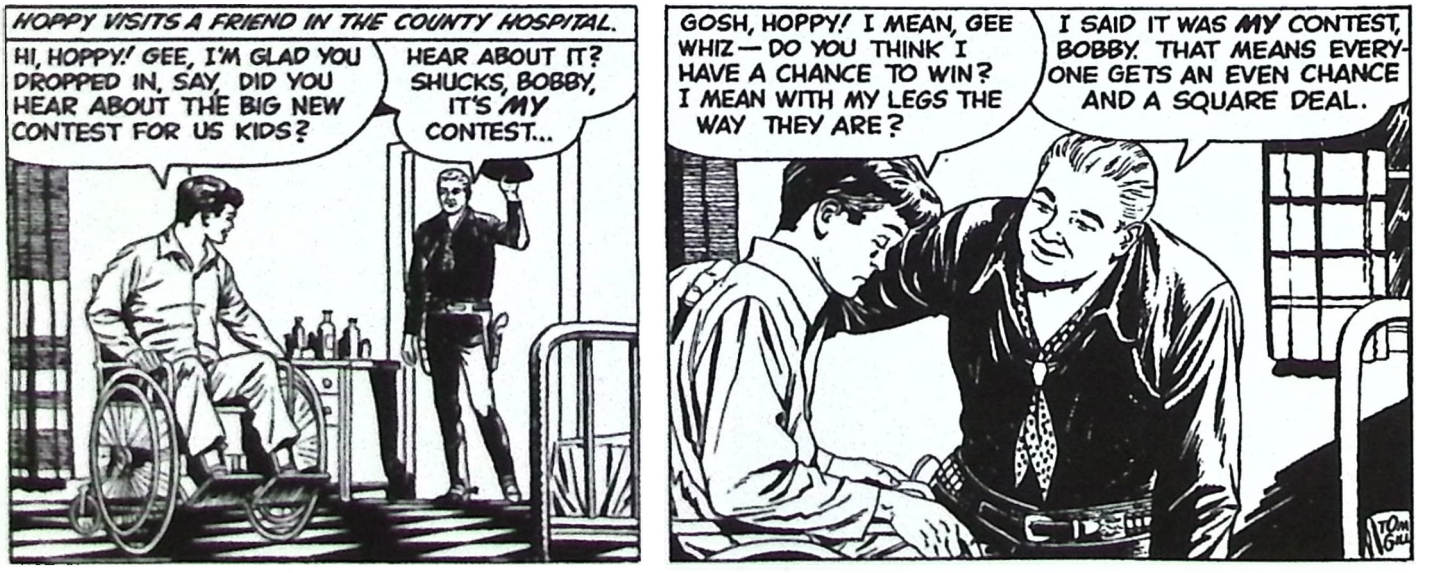
In 1948, Burne Hogarth and Silas Rhodes formed the Cartoonists and Illustrators School. As part of the initial staff, with founders Burne Hogarth and Silas Rhodes, their early students included Dick Ayers, Al Williamson, Tom Moore, Harry Harrison (briefly) and Wally Wood.

"Tom taught 'continuity art', as they called it then. Our class room was in the basement, and we shared space with the air compressors and the furnace. Even though his class was delegated to the lower levels, it was an incredible experience," Herb Trimpe told me. "From that crowded room, we would draw the stories that we wrote, and with his guidance we learned how to tell a story in pictures."

The name of the school was changed to The School of Visual Arts in 1957, and with that the focus of the school changed to that of fine art. As a result, the emphasis on story illustration was minimized, and the comic book classes were gradually made less important. "I taught 'continuity art' until the college changed to a four year program, and because I did not have a formal education, Silas created the Alumni Department, so I could still remain employed with the school."

In the early 1970s, the original heritage of the Illustrators School was very much down played. Even Frank Brunner, in the late 1960s was told by Hogarth to not look at comic books as a career. But Tom, in his role then as Alumni Director, was actively encouraging students to look at comic books as an art form and career. In 1971 and '72, with students looking to Tom for guidance, he started the "Comics Club" on campus. Many of the early members of the club found out that the eccentric guy at the Alumni office who drew *The Lone Ranger* was much more than that.

"I remember being at the school, in 1972," Bob Wiacek told me,


HOPPY VISITS A FRIEND IN THE COUNTY HOSPITAL.
HI, HOPPY! GEE, I'M GLAD YOU DROPPED IN, SAY, DID YOU HEAR ABOUT THE BIG NEW CONTEST FOR US KIDS?
HEAR ABOUT IT? SHUCKS, BOBBY, IT'S MY CONTEST...
GOSH, HOPPY! I MEAN, GEE WHIZ — DO YOU THINK I HAVE A CHANCE TO WIN? I MEAN WITH MY LEGS THE WAY THEY ARE?
I SAID IT WAS MY CONTEST, BOBBY. THAT MEANS EVERYONE GETS AN EVEN CHANCE AND A SQUARE DEAL.
TOM GILL

Hopalong Cassidy daily strip, c. 1954

"And for a couple of years I, and many of my fellow students, had been frustrated with the curriculum. There were no courses on comic books, and I went into Tom's office and showed him work by Mike Kaluta, Bernie Wrightson, and Neal Adams. He looked at Wrightson's' work and saw some Eisner in there, and that got him thinking. I told him that if we couldn't get the young guys in, maybe we should get the 'old' ones in."

With students flocking to the cartoonists club, and coming to his office asking for courses on "continuity art," he approached Silas Rhodes on their behalf, and in 1973 Will Eisner and Harvey Kurtzman were brought to the school to teach "Sequential Art."

Today, Tom still continues to work with SVA on a consultant basis. His dedication to education has not stopped there...he has taught classes at the Nassau Community College, and at Manchester University. The number of students that have received the "Gill Touch" number over 2600, with many becoming high achievers.

"One of my students, Tom Darcy, went on to receive a Pulitzer Prize for his editorial cartoons, and I am tremendously proud of that. It's one thing to have talent and to use it for your own work, but to be able to pass that ability on in some degree, is the ultimate fulfillment. I have always believed in education, discipline, and passion. Story telling is such a lost art today, and in my classes, I try to teach that above all things. If the story is told in your artwork, then you have done your job. When the story and art mesh, that is when you have something special to behold.

"I was born on the run, and the older I get, the faster and farther I want to run. I have travelled the world, I have entertained millions of readers with my work, and along the way I have helped a few people with their dreams. God willing, I still have many good years left."

MENTORING, A WAY OF LIFE

Throughout his professional life, Tom has been a mentor.

From his early career at the *Daily News*, where he was mentored by Leo O'Mealia and Zack Mosley, he learned from the experience of others. When he was in a position to teach others, he took the opportunity to pass on the benefit of his artistic talent.

Jim Christiansen and Bill Gallo were early copy boys and art assistants at the *News* to Tom. Christiansen went on to become a talented professional artist after helping Tom with *Flower Potts*. Bill Gallo has gone on to an astonishing 60-plus year career with the *Daily News* as Sports Cartoonist, and has even served as president of the NCS.

With Tom's career at the Cartoonists and Illustrators School, he employed many of his outstanding students as assistants in his many studio contracts. Joe Sinnott and Herb Trimpe inked the backgrounds to many of *The Lone Ranger* strips, and other stories produced in the 1950s. Both men found steady work at Marvel Comics producing *The Fantastic Four*, *The Hulk*, and many other popular titles.

During the early 1970s, Tom kept the spirit of comic book illustration alive at the School of Visual Arts through his Cartoonists

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Club, and eventually his lobbying led to the hiring of Will Eisner and Harvey Kurtzman as instructors in "continuity art."

His students number over 2600, and the spirit that he taught with stayed with his "apprentices" much longer than their formal education. "His dedication to the art of story telling and comic book art is only exceeded by his reputation in the industry," Joe Kubert told me.

For a lifetime of inspiration and encouragement, Tom has been recognized by the Harvard Mentoring Project. His *Lone Ranger* artwork and face decorated billboards and were hung in subways throughout the United States during National Mentoring Month in January. The public service announcement, and the interview on mentoring that aired on NBC Today (January 28, 2004), have rewarded Tom a thousand-fold.

His message? Simple. "Share What You Know." And Tom has certainly done that.

Other mentors that have been publicly honored include Tom Brokaw, Cal Ripken, Ray Charles, Hilary Clinton, Quincy Jones, Gloria Estefan, Larry King, James Earl Jones, Bill Russell, Colin Powell, Oprah Winfrey, Martin Sheen, Walter Kronkite, and Mike Wallace. He joins an honored group of individuals as the only recognized comic book professional.

The whole comic book community can take pride in National Mentoring Month, and the honor Tom Gill has received.

Well done Tom, you have done us proud..

Information on the Harvard Mentoring Project can be found online at: http://www.hsph.harvard.edu/chc/wmy2004/nmm/intro.htm

TRIBUTES TO TOM GILL

Tom Gill was my mentor! He asked me to be his assistant while I was a student of his at the Cartoonist's and Illustrators School. Tom was a prodigious worker! After teaching all day at the school, he came home and worked nights and weekends on accounts from Timely, Dell, and other top companies. We did movie adaptations such as *Western Union*, etc. and many Timely books. Some that come to mind are: *Red Warrior, Kent Blake Detective* and others. Tom paid me comparable rates of the comic houses, was a great teacher, friend, and I owe any success I may have attained to Tom Gill, one of the comic book legends.

Joe Sinnott, comic book artist

Since I was not really in Tom's class, I remember him as an occasional instructor who would teach the whole school in special sessions (the whole school then would probably fit in Rocky Rhodes' office)...Tom was a youngish looking man with grey temples and a polka dot bow tie... His talent was much greater than his ego and when you came out of a session with Tom you had been taught something that you could take back to the drawing board and put to good use... I went on to a 30 year career doing general illustration for one of the airlines with many thanks to Tom Gill for a great beginning.

Frank Murphy, commercial illustrator

As editor of Gold Key in the mid 1970s, Tom had left Western by the time I arrived. Pity, as he worked at Western from 1950-72 and illustrated *Mysterious Island, Tonto, Hi-Yo Silver, Fury, Boris Karloff, Ripley's Believe It Or Not, Bonanza, The Story Of Ruth, Time Tunnel, Cheyenne, Land Of The Giants, The Boy and the Pirates, Last Train From Gun Hill, The Owl, The Twilight Zone* and, best of all, *The Lone Ranger*. I could have used you! Thanks Tom for a great body of work that I have always appreciated.

Robin Snyder, Editor, The Comics

Tom Gill, as long as I have known of him, has always been a respected craftsman. From our first encounter in the 1950s when his studio (Gill Studio) and mine (Eisner Studio) competed for the *PS Magazine* contract, which I won at that time, he has always been cordial and professional. Over the years, I have watched his work with respect and have always known him to be well regarded by our fellow professionals. When I worked at the School of Visual Arts as Sequential Art Instructor, he was always an encouragement to the students, and an avid supporter of the comic book artform. Thanks Tom.

Will Eisner, Sequential Art Instructor, SVA

I met Tom Gill when I was a first year "foundation" student in the School of Visual Arts in September, 1972. At the time, Tom was in charge of the SVA Alumni Society. But I soon learned that Tom's office served as the unofficial conclave for SVA's comics cognoscenti. Tom was the first person I ever got to know who actually worked in comics, rather than having just read them. His former students included Herb Trimpe, Joe Sinnott and Wally Wood, for Pete's sakes! As a wide-eyed young student who wanted to be a comic book artist when he grew up, I have to admit, I was impressed! There were a good number of students, who, like me, yearned to break into the comics business and soaked up every piece of sage advice from Tom. Looking back, though, I have to admit that I'm now more impressed how patient Tom was with all of us neophytes, wannabes and greenhorns! How he put up with our inane proclamations, fannish obsessions and naive viewpoints is beyond me! I'm sure there were days he wished we would just hurry up and graduate already, so that he can then harass us for the SVA Alumni Society!

I got along with Tom just fine, but there would be episodes of Tom giving me hell for not volunteering or helping out with some alumni or school function. He can be very persuasive, that Mr. Gill! Regardless, Tom always encouraged my comics passion. A real treat for me was seeing some of his *Lone Ranger* pages. I never saw original comic art that close before—or long enough to study it. To see the faint lines of pencil, the carefully cut pieces of gray tone, bits of opaque touching up a stray line or two...and seeing such clean inking and clear storytelling! It was inspiring. I knew I had a long way to go! I oohed and ahh'd...but I wasn't the only one. Like I said, every aspiring cartoonist found himself in Tom's office at one time or another. No surprise there—Tom was a real live pro! The real question is, how did Tom ever get any work done with us always hanging around? Somehow he did, and we all enjoyed Tom's guidance, humor and talent throughout our time in SVA.

Hard to believe, but it's been over thirty years since I met Tom Gill. I can still picture him in his mock-turtle beige sweater and checkered pants, dashing in and out of that Alumni office, on the first floor of SVA's building on 23rd Street, a cup of black coffee in hand, as if it was yesterday! The last time I saw Tom was in 1994. I ran into him at a New York comic book convention. I was pleased he remembered me and to see him so hale and hearty—but then he proceeded to give me hell for not wanting to participate in an art show he was putting together for his community. Some things never change! Strangely enough, I know I'll get the same treatment from Tom when I see him this summer at Comic Con International in San Diego when Tom will be honored as a guest. And guess what? I can't wait!

Batton Lash, Supernatural Law comic book artist

I met Tom when I joined the NCS in the '70s. Whatever NCS event I attended Tom would pop up. I would've recognized him sooner if he would've yelled HI YO SILVER! As a kid, I knew every detail of the Lone Ranger because of comic books drawn by Tom Gill.

As I became more involved in the NCS, Tom was always a familiar face doing something for somebody. I'll never forget an NCS meeting at Mort Walker's when Tom was assigned as a designated driver to get me to Penn Station for my trip home. Tom's watch was slow but his car was fast...do you know how lucky you are I'm still alive here writing this? Tom, Congratulations and thanks for being a colleague, a friend, and the worst driver in the NCS!

Bill Rechin, Cartoonist, Crock

Tom Gill. A rare individual. It wasn't enough that he wanted to make a career out of art—he wanted others to have the same chance. If you invited everyone whose careers were touched by this man to a convention, there may not be room left for Tom to squeeze through the doors. Either way you look at it, Tom entertained millions of kids and comic art hopefuls through his stories, and his students with brilliance and concerned sensitivity. And he's still teaching! Not a bad legacy if you ask me.

Jim Amash, Archie artist, writer

When I met Tom Gill, he was the Alumni Director for the School of Visual Arts. Several of us were agitated that we had gone to SVA to learn comics but there wasn't one, single, solitary class related to drawing or writing comics available on the curriculum.

I remember two guys (Dave Pomerantz and his friend Brian Hall) in our small but determined group approached Tom Gill (presumably after getting the brush off from everyone else at the school). Tom Gill was the most enthusiastic and supportive person you could ever hope to deal with. "Sure! We'll start a new class! Just sign up a few dozen people and we'll hire whoever you want!"

This was the cynical early-1970s. Watergate was in the air. Nixon had just won his second term. None of us thought we could actually affect a change at our school. This never could have happened at my horrible high school. So we put Will Eisner and Harvey Kurtzman, the two greatest comic strip artists of all time, at the top of our list. Next thing we knew, Tom had talked both of them into teaching at the School of Visual Arts for the next semester.

Our respect for Tom Gill was established forever in that moment. Suddenly he stopped being this eccentric guy who once drew *The Lone Ranger*. He became someone, in our eyes, who was as dedicated to the craft of comics as the co-founder of the School of Visual Arts: Burne Hogarth, who along with Silas Rhodes (the other co-founder). Harvey and Will were the most inspiring people I ever got to watch teach a class. (Silas taught a class I attended in my first year, and I saw Burne Hogarth teach a class on Art History at a comic convention, both amazing experiences).

In the 1980s, I was invited to teach a class at the School of Visual Arts. It was a minor disaster. But I got experience first-hand how difficult it is to inspire those young minds. All I can say is, "It ain't easy."

So I'll add Tom Gill to the amazing list above of the top comics educators I ever encountered. He's the guy who made it happen, and kept the spirit alive at the School of Visual Arts at a time when it was needed most. Without Tom's contributions our world would be a much poorer place.

I think it sort of goes that when you love your craft, and when you can communicate that love to other people and inspire them and help them reach their goals...You've done something very special and unforgettable. And so, Tom Gill is one of those unforgettable people to me.

John Holmstrom, Editor Punk Magazine

Many of us were indirectly influenced by Tom Gill. By the time I arrived to study at The School of Visual Arts in the early '70s, little remained of its heritage as The Cartoonists and Illustrators School. A short time later however, Will Eisner and Harvey Kurtzman joined the faculty as adjunct professors and revived the school's great tradition of training pictorial storytellers in their popular courses on comic strip art. Eisner in particular taught me a great deal about making narrative pictures. Then upon graduation, provided my professional start by arranging for me to illustrate the nationally syndicated newspaper feature *According To Guinness*.

It was Tom Gill who, working in his capacity to keep the School true to its roots, set all of this in motion.

Ken Laager, Painter

I met Tom Gill when I was a student attending the School of Visual Arts in NYC in the early 70s. I got quite friendly with Tom, and he used to let me hang around his office and we'd talk about the Lone Ranger days. He had several LR originals in the office that he let me study.

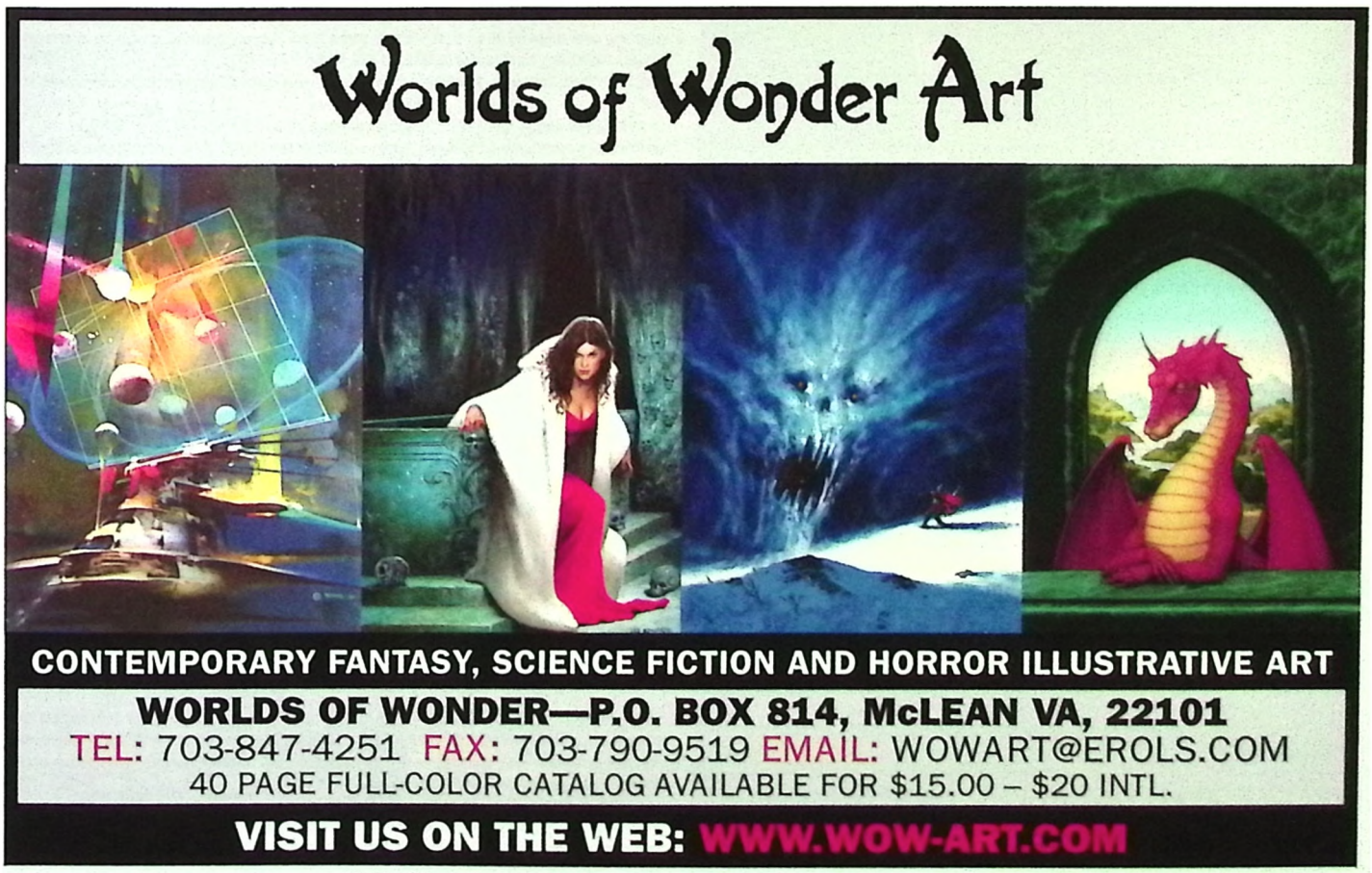
He told me that Joe Sinnott was an assistant to him and helped out with inking. Tom was a kind man, and a very professional artist. Tom also started a comic book club at school, which I joined! I drew several of the posters advertising the weekly meetings. He influenced me on the road to becoming a professional comic book artist.

Ken Landgraf, Marvel and DC Comic Book artist

I first met Tom when he was head honcho of the School of Visual Arts Alumni Society and he got me to be on it with him. When I went to SVA, or The Cartoonists and Illustrators School as it was known as then, Burne Hogarth was my only teacher. I was in the school's first class.

That was in '48. Tom was and is a very good inspirer. He organized some very good Alumni parties that I remember well and prompted me to realize how much I had learned at the SVA he was a part of. When I became a member of the National Cartoonists Society I got to know Tom more socially. He is a lot of fun. Through the NCS we got to go on a USO tour together entertaining troops in Newfoundland and Greenland.

There was a group of about six cartoonists and we did a chalktalk show. Tom was a good hand at getting the troops to laugh. To practice a "runthrough" before we went on the tour, it was arranged for us to do our act before an audience at a summer camp in New Jersey on the 4th of July—and were we surprised!?! It was a nudist camp! We did our show clothed, but we hoped to go swimming in their pool...which we didn't get to do for the show lasted over two hours and we had to trim it down to an hour and a half. In Greenland at Thule Airbase in July it was 24 hours of sunshine. After the show we'd celebrate at the Club until it closed at 3 a.m., and the sun was shining bright. Tom was with us all the way. At one point the two of us, Tom and I, wished we had our passports so, rather than going right home, we could visit Denmark for a weekend. USO had taken our passports, thank heavens. A few summers Tom stayed not far from where wife Lindy and I live and we enjoyed going to a few outdoor concerts together and also we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Mort Walker, Cartoonist

gather at NCS meetings. There also was the 50th anniversary party of the School of Visual Arts at the Armory in Manhattan in '97. Tom came dressed as The Lone Ranger–Natch. Tom and I have the one thing in common we share: Illustrating Western comic book stories. We look forward to Westerns getting their popularity again.

Dick Ayers, SVA '48

Looking at the work of Tom Gill was one of the most terrifying experiences in my life. In the middle 90s, Joe R. Lansdale and I accepted an assignment for Topps Comics to "revamp" the *Lone Ranger and Tonto* comic. Joe and I wanted to update the characters some and get into their personalities, yet still remain reverential to the source material.

The fear that I ran into was both technical and aesthetic. *The Lone Ranger* TV show was a huge influence on me in my formative years. Yet somehow the influences of Westerns like *Lone Ranger, Johnny Yuma, Paladin*, and the like got hijacked in the '70s–almost certainly by a fellow named Sergio Leone.

The people who own the license for the Lone Ranger property sent me a couple of beautiful books. One contained dozens of examples of Tom Gill's beautifully drawn *Lone Ranger* comic book pages.

The storytelling was so clean, the ink lines were so clean, Lone Ranger and Tonto looked so clean...well, I started to feel like a fish out of water. For a few weeks, my hand would almost freeze every time I had to draw the Ranger. Tonto was OK–I felt right at home with the boy. But the Ranger felt sacred somehow. Every time I tried to depict him, I felt sort of like a bad schoolboy with a crayon drawing mustaches on James Bama paintings! I'd look at Gill's work and his depiction of the Ranger would just seem to be so right. There are some things you just don't mess with.

After a few weeks, I got over most of my insecurities. However, I must confess that those first few weeks were hell.

Tom Gill's work on the Ranger and Tonto is iconic–just as much as Clayton Moore's was. As much as Joe and I enjoyed doing the miniseries, our Ranger isn't *the* Ranger. Tom Gill's is, and always will be.

Timothy Truman, Graphic Artist, Instructor

Tom Gill and my late husband, Paul S. Newman, were a team. Tom illustrated every *Lone Ranger* comic book Paul wrote. Paul is gone now, but ever since the first time I met Tom at the Lone Ranger 60th anniversary in Lone Pine, California in 1993, the celebration has never ceased. Knowing Tom has been a celebration of life itself, be it birthdays, family events, deliciously lengthy phone talks. (How comforting they were when Paul died.) We rejoiced in his marriage to Trish. I continue to enjoy his storytelling, his humour and wit, the warmth and kindness and generosity of a very special friend.

Carol S. Newman, widow of Paul S. Neuman

When I first met Tom (in '71 or '72) he wasn't teaching, he was the alumni director of SVA. Word had gotten around that he was the artist on *Lone Ranger* comic books. Everyone with an interest in comics made it a point to go to his office and meet him. His door was always open

I've just stayed in touch, and became friends with, Tom since!

As a little kid, in the late '50s early '60s, I collected *Lone Ranger & Hi-Yo Silver* comics, 'cause I loved the way the horses were drawn. You should know that *Hi Yo Silver* were stories without people as they were tales of Silver before he met the Lone Ranger. As Tom once said to me... "How the damn horse told anybody what happened when no people were around, I'll never know"... or something like that!

I think Tom is a great guy inspirational, helpful and nice. I hope he lives another 90 years.

Paul Manngelli, Illustrator

I got my professional start in comics right out of art school working for Tom. I attended SVA in NY and Tom was an instructor in a Continuity Art class back then. That's what they called comic and strip art. We drew comic stories that we had written, and were exposed to the science of story telling. Since the philosophy of the school had changed drastically the first year I attended, having gone from basically a commercial art school to a fine arts school, we in the comics department were relegated to the air brush compressor room down in the basement. I went to work for Tom Gill as an inker of backgrounds. I also got to erase many, many pages before Tom took them in to his editor. I was working on *Bonanza, The Lone Ranger, Silver*, and other Dell titles at the time. Plus I remember there was at least one movie adaptation. I continued to do this for a year or so before I enlisted in the USAF, thus ending my first contact with the professional comic book world. It would be four years before I resumed my career at Marvel Comics in NY.

Tom and his wife, a dear woman whose name I think was Lotti, lived in Rockville Center, Long Island, and when I worked for him, I did most of the inking in Peekskill at my parents' house where I was still living. I communted to Long Island once a week or maybe once every two weeks, whenever a job was completed. We'd spend a day or two pulling a story together, and when necessary, I would stay over at their house. Lotti cooked and I ate my meals there, and felt like a regular member of the family. I believe their only son at the time was in college.

Tom had another artist working for him, Bernie, I forget his last name, who was an excellent penciller as well as an accomplished inker. The three of us would sit around in Tom's studio talking and working and having a terrific time, especially before dinner on those nights when I would stay over. We had our before dinner cocktails, which Tom would serve up, and were the most divine Manhattan cocktails.

I remember one time I was there and it started to snow, and I couldn't stay over because I wanted to get home to start on the next job, and wound up driving along the Taconic Parkway in Westchester, in eight inches of unplowed snow as I approached home in my '61 Ford Fairlane Victoria, a hardtop with a T-bird eight cylinder engine. There wasn't another car on the road. That was dedication.

That initial experience in comics was extremely positive, and I have much gratitude toward Tom for bringing me aboard and showing me the ropes, as it were. We had a good time, good enough that after four years in the service including a year in Vietnam, I wanted to make comics my career. I was very glad to see he'd be a guest at the San Diego Con in '04, and needless to say, wish he and his family all the very best. I couldn't have had a better mentor.

Herb Trimpe, Comic Book Artist and Writer

Tom Gill has had a fantastic career. As an art instructor myself, I can appreciate his contributions to his students. When he first started teaching at the SVA (or Cartoon and Illustrators School) in the late 1940s, it was an incredible challenge, much more so than now. Comic book artists didn't get any respect then, and his job was to teach them. He was successful, and many of his students went on to achieve success in their fields. I have a great deal of respect for Tom and his efforts to promote the art of comic books, and more than once I have heard "Tom Gill helped me with...", or "I asked Tom and..." As a mentor, teacher, and encourager, his reputation has far exceeded his reach.

Not only was his *Lone Ranger* work consistent and clean for his 20 year run on the title, but it still stands up today as a good example of story telling, composition, and style. Whatever title he touched from *Bonanza*, his movie adaptations, to his *Lone Ranger* work, it was always done with integrity, and with an eye on excellence.

Thanks Tom, for making my job easier, and giving me big boots to fill.

Joe Kubert, Artist, Writer, Instructor

I have only the happiest memories of Tom and the early days of our Comics Club, from 1972 to 1974. Tom always had time to give tips on cartooning and offer advice about the business of children's book publishing.

He was very committed to his work for SVA, as I recall, and had a great sense of humor about the cartooning business. He managed to communicate with a somewhat ragtag group of guys who were there for all sorts of reasons, some quite obscure. I was a somewhat alienated 17-year old when I commenced classes in SVA in the fall of 1972, and Tom was one of the first people on the faculty who showed me real kindness and interest in my work, amateurish as it was.

I never got to see as much of his Western comics work as I would have liked, although the sketches of a nude Lone Ranger and Tonto were rather fascinating (hey, it was the seventies). I still run into people who took Tom's Children's Book class in the 70s and 80s, and they, without exception, have fond memories of those times. Hi Yo, Tom! Dell Comics Are Good Comics (except for the page rates!)

David Pomeratz, Promotions and Marketing Director

When I first met Tom, he was a map artist at the *NY Daily News* in the newsroom, and as a young professional, he was one of the very best. His work consisted of photograph retouching, line work, to advertising art. Even as a young man, Tom was 'jolly' and was popular among the other artists.

When he left the *News* to start *Flower Potts*, he was the hero of the art room. Newspaper art was good, but if you had your own strip, that was the best. And Tom was one of us, and he had 'made' it. We all admired Milt Canniff, because he did have his own strip, and when Tom got his going, it was the same.

We were all glad when he 'made' it out of the newspaper business, but when I was the copy boy, and Picture clerk, doing all the odd jobs, I had decided to make newspapers my career. 60 years later, I am still there, doing what I always wanted to, with brush, pen and column in hand.

As for Tom, he was always well received by his colleagues. He gave his entire life to art, and as a result, he became one of the big pluses in the business. He helped a lot of young people, myself included, realize their dreams whether as teacher at the SVA, or as a mentor. Over the years, he has built up a lot of respect for himself by his willingness to help, and encourage when needed. His contributions to the National Cartoonists Society as volunteer, officer, and Tour Member/Emcee have not gone un-noticed.

He is, and has been, a credit to his profession, and I admire him greatly. Thanks Tom for being at the right place, at the right time, so a guy like me could do exactly what he wanted to do.

Bill Gallo, Illustrator/Columnist New York Daily Tribune

Tom Gill was the penciler and inker for the *Lone Ranger* comics, roughly from 1950 to 1970. He was a superior draftsman and storyteller, an outstanding artist. In terms of appreciation, he reached thousands–maybe millions–of kids back then, but his work is really just now coming into its own in terms of serious appreciation.

As an important component of the great Western heroes, the comic books featuring those characters are attracting a lot of attention in conjunction with the renewed interest in Westerns. This interest, driven by the increasing awareness of history in our culture and a simultaneous

reawakening of the need for family-friendly material, has fueled a growing recognition of the work of great artists like Tom Gill.

Gill, along with the Lone Ranger and Tonto, took part in an advertising campaign for National Mentoring Month in January 2004. In the ad, which ran as a photo-strip, Tonto said, "Isn't that Tom Gill, Kemo Sabay?" The Lone Ranger replied, "He drew us for years. Now he's a mentor." There's probably nothing more fitting for a great artist such as Gill than passing on his craft.

John K Snyder, Diamond International Galleries

I have known Tom Gill for 63 years. He has been my mentor and friend all of that time. It was his mentoring that enabled me to get my own strip, *Davy Crockett*. Before this we worked together on his strip *Flower Potts* for the Tribune, then *Love Comics* for Harvey and others. After I returned from Korea, I helped him on *The Lone Ranger*. When my strip was killed in 1959, the outlets for strips was limited because of the influence of TV. Many us took inside jobs as art directors and my career turned away from the world of freelance and comics. I still maintain my contact with Tom and always value his advice. I am proud to call him my friend.

Jim Christiansen, Cartoonist

Like most kids who read Dell's *Lone Ranger* comics, I could easily spot Tom Gill's art—though I never knew his name. What I could tell, even when I was in grade school, was that he was an artist who never "cheated" in what he drew. Guns, horses, houses, and people—he drew each with meticulous care, all while telling an action-adventure story in the most rigorous of layouts. His accomplishments remain outstanding to this day. He's an amazing talent. Oh, and he's a delightful human being, as well. That's a terrific combination.

Maggie Thompson, Publisher, Comic Buyers Guide

It's been great to know Tom over the years. We go back a long way together.

When I was president of the National Cartoonists Society, Tom was always very generous with his time and talent. I knew him as a fellow teacher. He was a fellow teacher at the School Visual Arts, and generations of cartoonists studied with Tom, and have benefitted from his skill.

On the overseas tour with the NCS, which we were both proud to be part of. I remember the time on the train going north in Japan. Tom would play the guitar, and we would all sing on the train. As the only Westerners, we were looked on like aliens. We broke up the train with laughter, probably at how funny we sounded. We had great time entertaining the many soldiers, and drawing pictures from bed to bed. We all drew cancatures of soldiers that ended up at home with their wives or girlfriends. We had a standing invitation to return from the Defence Department whenever we wanted. It was the most successful morale program they ever had.

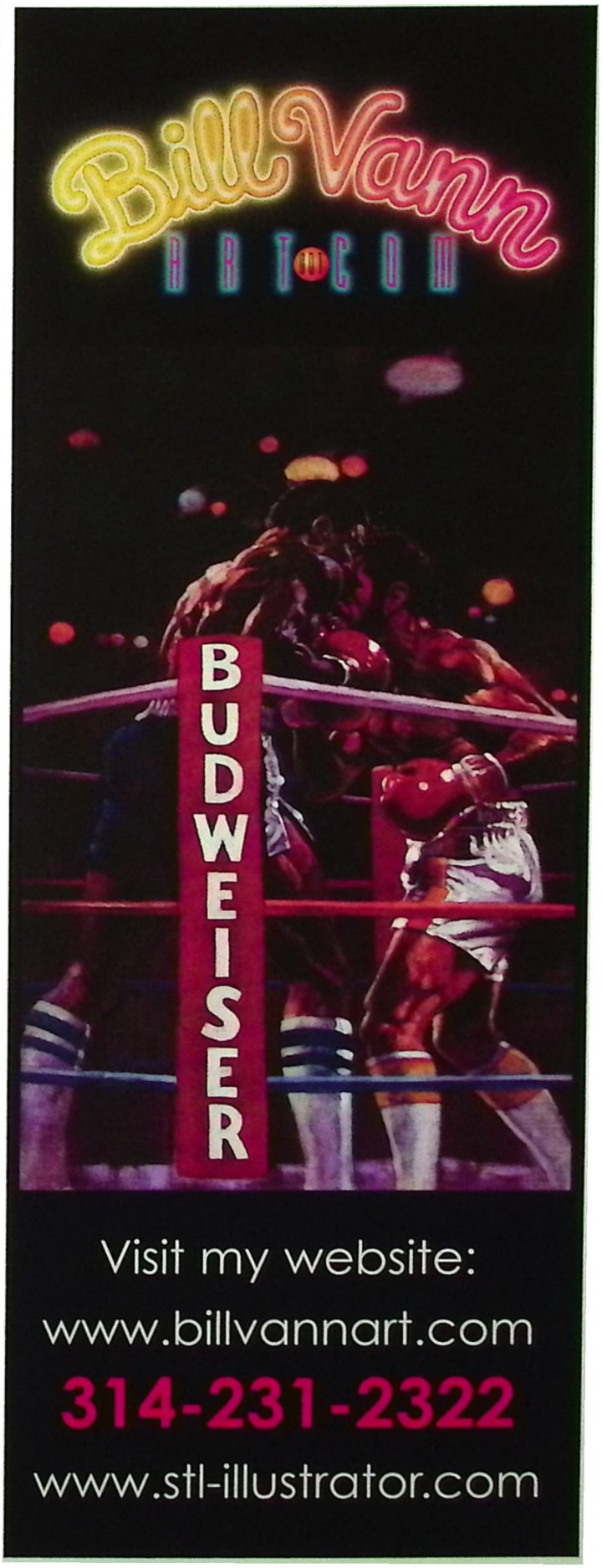
Tom has been a good friend, and has earned the respect of the many professionals he has worked with and encouraged over his career.

Thanks Tom, it has been an honour to work with you.

Jerry Robinson, Illustrator, Writer

YOU KNOW, IF I HADN'T STUDIED WITH TOM GILL, I WOULDN'T'VE HAD A 50 YEAR RUN WITH THESE THESE GUYS!
GEE, TOM... THANKS A LOT!
TOM MOORE
©ACP

Tom Moore, long time *Archie* artist, Instructor



THE PAPERBACK ART OF

MITCHELL HOOKS

BY GARY LOVISI

Mitchell Hooks is the quintessential paperback artist. Unlike almost all other great paperback illustrators of his era, Hooks still works in the business today, and for an amazing six decades, paperback illustration has formed the mainstay of his illustration work. It is rare to find an artist who continues to produce such outstanding work over such a long period of time. Today Hooks' paintings have become classic art in their own right.

Mitchell—or "Mitch" as his friends call him—is a tall, slim, robust gentleman. At 80 years of age, his exuberance and energy make him appear younger. He has a love of tennis, which he plays a few evenings every week to help him to stay in shape. Altogether, he is a warm and friendly individual.

Hooks is one of the living legends of paperback cover illustration, an icon who reigns beside such masters as James Avati, James Bama, Robert Maguire, and Robert McGinnis. While his work may not be generally known outside of world of art connoisseurs, many of us have seen his fine cover paintings and enjoyed them on our favorite books over the years. His art graces the covers of more than 600 vintage era and contemporary paperbacks, with new work still appearing monthly. He has also produced numerous magazine illustrations and movie posters. The distinctive signature of "M. Hooks," or just plain "Hooks," usually appears prominently on almost all of his paperback paintings. It is the guarantee of quality in illustration by a master artist.

In 1999 Mitchell Hooks was recognized for his contributions to the art of illustration when he was inducted into the Society of Illustrators Hall of Fame. His gorgeous painting of three beautiful women in Regency Era dress—"The Thackery Jewels"—done for the cover of a Harlequin Books romance, was showcased in the Society book, *Illustrators 41*, with an appreciation of the artist and his work.

In preparing this article and deciding which of the hundreds of cover images to choose from, I found I had a real embarrassment of riches to deal with. The best way to examine the life work of an artist of the caliber of Mitchell Hooks is by looking at the work done at different times in his career. So I've tried to give a representative sampling of his work through these six decades.

BACKGROUND

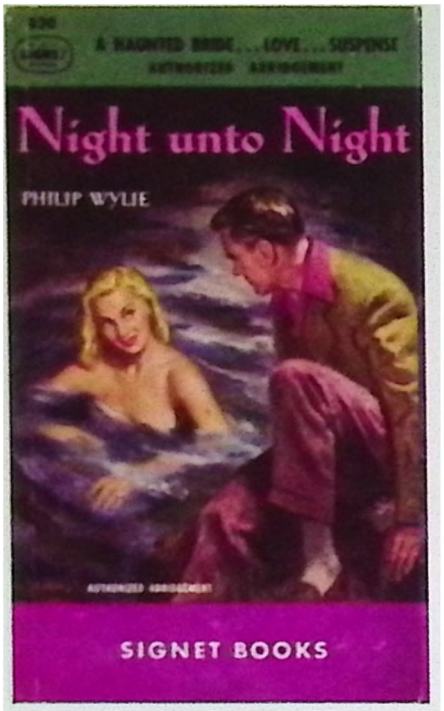
Mitchell Hillary Hooks was born in Detroit, Michigan in 1923. He trained in the field of art at Cass Technical High School. Hooks said, "Cass Tech was and still is, I think, a great school, and sent us out pretty well grounded in basics. After that, it became a matter of on-the-job training."

That on-the-job training began with the burgeoning paperback market in the early 1950s. The industry was really taking off and Hooks was the right man at the right time. Most of Hooks' cover paintings in the '50s and '60s illustrated a scene from the book on its cover, and Hooks read many of the books he painted covers for. He was paid about $300 for a cover painting in those days, a price he says was pretty standard for a long time. Out of that payment he hired models, took photographs, and what was left paid the bills and rent. It was an early time in paperback cover illustration, though it was an exciting time when a dollar went much farther than it does today. Hooks enjoyed this work and had fun doing many of these paintings. Many have become classics of illustration.

Market needs and his own innovation have caused his work to evolve over the years, keeping it vibrant and current even in today's ever-changing market. Versatility and flexibility are two words that best describe the great variety of work that Mitchell Hooks has produced in almost every printed medium: advertising art, magazines, movie posters, and of course paperback cover art.

Mitchell Hooks worked for most of his career in oils on board. He never worked on canvas, since he said his painting style wouldn't work well in that medium. Hooks usually would do an under painting in water colors over pencil drawings. Then he isolated it with varnish and finished the painting in oils. He also worked in gouache in his early days.

Today we look at his work as collectors, fans, or people who just appreciate art and see a pretty woman or a lively action scene. However, from Hooks' perspective, when he views the covers on these old books he remembers what he was trying to accomplish in each piece. Sometimes he was experimenting, other times he wonders just what he was thinking when he did a particular painting and just smiles. He looks at his art with the trained eye of a master



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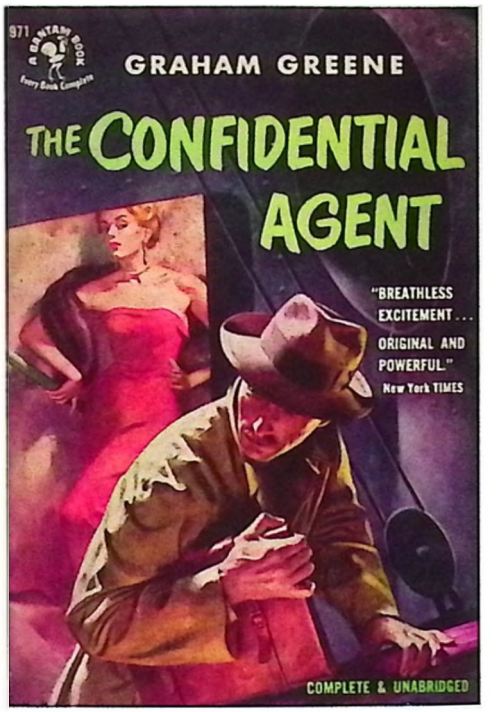
Lion 66


GRAHAM GREENE
THE CONFIDENTIAL AGENT
"BREATHLESS EXCITEMENT... ORIGINAL AND POWERFUL." New York TIMES
COMPLETE & UNABRIDGED
Bantam Book 971

illustrator, examining each detail, noting images, styles, or composition that worked or did not work and why. Such is the artist's eye; Hooks has a lot of work to be proud of.

EARLY WORK: 1950-1954

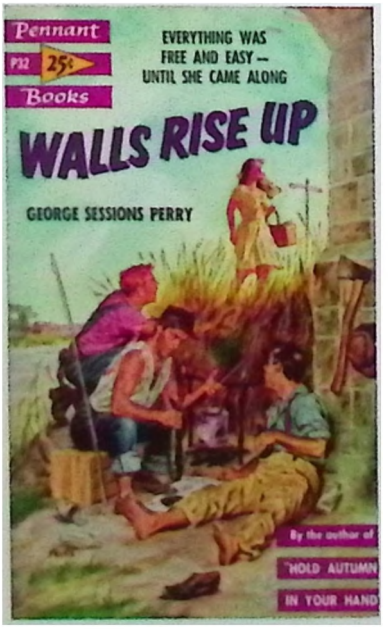
"The very first paperback cover I did was the result of having made a sample painting for paperback publishers. I took the sample to Signet Books and they liked it. There was a man and a woman in it—a very sexy woman. This was back in the early '50s when absolutely every book had to have a sexy cover. It didn't matter what the book was, it could have been a cookbook. It had to have a woman on the cover with prominent bosoms. Well, Signet decided they could use the cover but some changes were made in it to fit a particular book they had in mind. So they made me paint out the guy and put in a different guy. That was the first cover I did."

Hooks' earliest paperback cover paintings were done for Signet Books (New American Library), as well as Lion Books, Bantam Books, and Pennant Books in the early 1950s. His first paperback paintings were done for Signet Books: #820, *Shriek With Pleasure* by Toni Howard; and #830, *Night into Night* by Philip Wylie, both of which were published in December 1950.

As far as I can discern, he did only one painting for Lion Books, *The Ranch Cat* by William Hopson (#66), a Western with a sexy girl lying in a haystack, published in August 1951. When I showed this book to Mitchell some 52 years after its publication in August 2003, he was surprised but happy to see it again. He instantly remembered the image and smiled kindly at what was one of his earliest works. His art has shown astounding progress since those days, but that early cover showed the promise of what was to come.

One of his earliest Bantam paintings was done for *The Confidential Agent* by Graham Greene (Bantam #971) published in 1951. This would be the beginning of a very long and rewarding relationship. Hooks would continue to paint covers for Bantam from 1951 until at least 1982, an incredible 30-plus year relationship in which he would do over 140 book covers for this top-end paperback publisher.

The last grouping of work from this early period were the cover paintings he did for Pennant Books (a Bantam imprint) in early 1954. These are very colorful and very detailed paintings. For instance: the three hobos who spy a young woman lustily, never imagining the trouble she would ignite among them in *The Walls Rise Up* (Pennant #P32) by George Sessions Perry—just a stunning cover. A great noir and hard-boiled example is *Walk The Dark Bridge* by William O'Farrell (Pennant #P35), here a tough guy cop and a beautiful woman are confronted by enemies on a bridge. Hooks creates great tension and fear in the subjects and interest in the prospective book buyer who views this art. On *American Me* by Beatrice Griffith (Pennant #P39) we see the plight of Mexican-Americans in the Southwest shown on the cover of this classic novel. A zoot-suited Chicano and Latina beauty view a terrible beating in fear and confusion. Hooks' art brings that fear and shock to the book buyer with sympathy and impact.

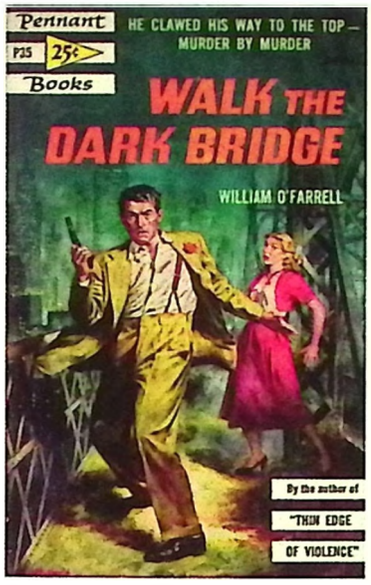


Pennant Books P32

A VERSATILE ARTIST

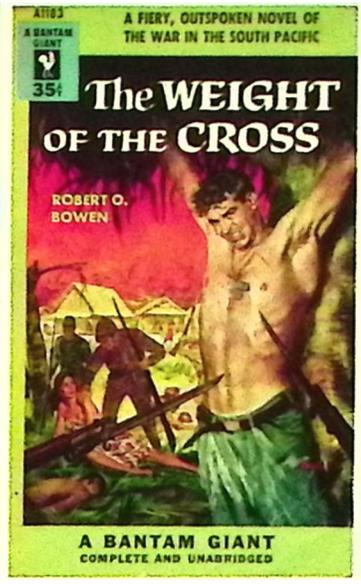
Hooks early on seemed to specialize in historical scenes—action and adventure in exotic and exciting locales. These are best seen on covers for books such as *Queen of the East* (Popular Library #G243, 1958) or *The Royalist* (Bantam #A1526, 1956); *Bohwani Junction* by John Masters (#F1381, 1955); and war novels like *Between Heaven and Hell* by Francis Irby Gwaltney, (Popular Library #SP5X, 1956).

One of his most riveting covers was done for the World War II novel *The Weight of the Cross* by Robert O. Bowen (Bantam #A1183, 1953),



Pennant Books P35

Pennant Books P39



Bantam A1183

Bantam J2363

depicting the vivid torture of an American soldier by Imperial Japanese troops during the fighting in Bataan and Corregidor. Hooks never shows us the Japanese soldiers nor their faces, but lets their bayonets speak for them. The American grits his teeth, brave, in pain, fearful but determined. It is a stunning piece of war art and brings home vividly the horrors these men faced.

In *Dragoon* by Nelson and Shirley Wilford (Bantam #A1569, 1957) we see a beautiful woman boldly holding a sword as she defends her soldier, in a turnaround of the standard scene of this genre. Hooks seemed to like doing new and innovative plays on standard scenes.

Hooks also did cover art for many contemporary novels of the '50s and '60s such as *Gentle Annie* by MacKinlay Kantor (Popular Library #G379, 1959) and *Tender Victory* by Taylor Caldwell (Popular Library #E109, 1964).

While he's done relatively few science fiction covers, he's done some memorable ones. *The Lani People* by J.F. Bone (Bantam #J2363, 1962) has an erotic scene of female alien nudes with tails—a very sexy and feral scene. In *Line To Tomorrow* by Lewis Padgett (Bantam #A1251, 1954) we see a fantastic riot of alien images and beings. Though Hooks says doing sci-fi covers often came hard for him, you'd never know it by looking at the results.

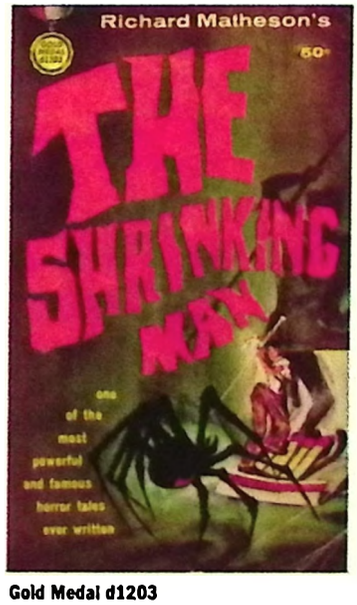
Hooks also did sci-fi art for Bantam's *Var The Stick* by Piers Anthony (Bantam #N6948, 1973) and Samuel L. Delaney's *Triton* (Bantam #Y2567, 1976). Two of his best in the genre are for books by Fredric Brown: *The Lights in the Sky are Stars!* (Bantam #1285, 1954), with a wonderful pulp image of a '50s spaceship set to blast off, and *His Name Was Death* (Bantam #1436, 1956), an excellent and tough crime novel by this very collectable author.

A classic and exceedingly effective cover mixing horror with sci-fi was done for *The Shrinking Man* by Richard Matheson (Gold Medal #577, 1956)—reprinted in 1962 (#d1203)—having his art cropped and expanded from the earlier edition. Hooks told me how he still liked the idea of the matchbook used to show the comparison of size between the giant spider and the smaller man. "It's a good symbol and it still works," he said.

Hooks for a while also seemed to specialize in mystery and crime covers; he did so many of them so well. These include William Campbell Gault's *The Day of The Ram* (Bantam #1638, 1957), a boxing novel that shows a tough cop with a gun and holster ready for action. His best in this genre, however, were for

Bantam Books

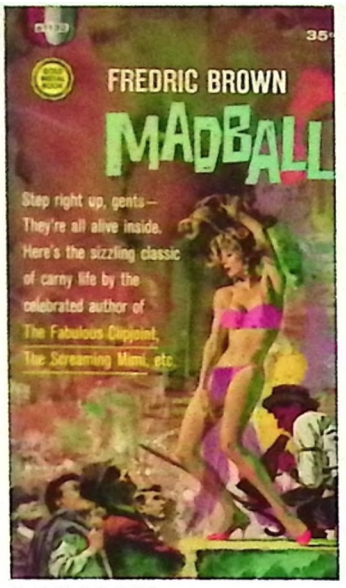
Bantam Books 1285



Gold Medal d1203

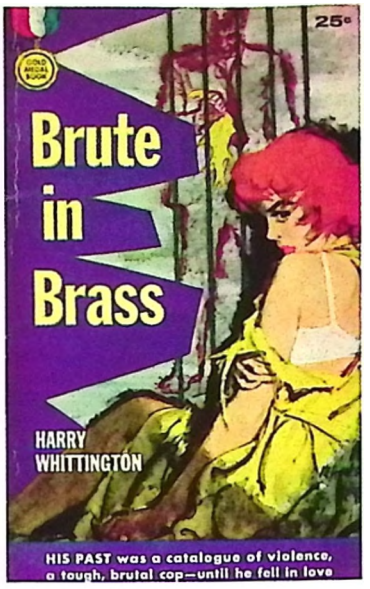
Bantam Books 1638

Gold Medal 623



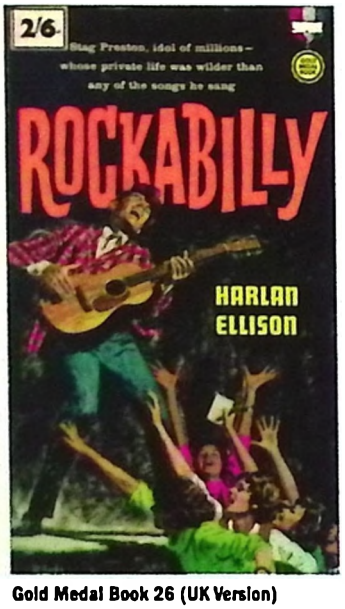
Gold Medal s1132

Gold Medal s1208

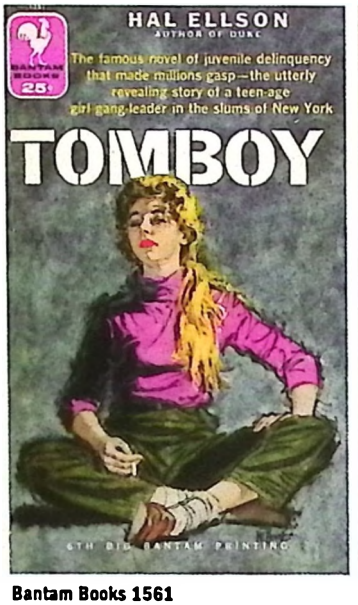


Gold Medal 595

Dell First Edition 105



Gold Medal Book 26 (UK Version)



Bantam Books 1561

Gold Medal s1095

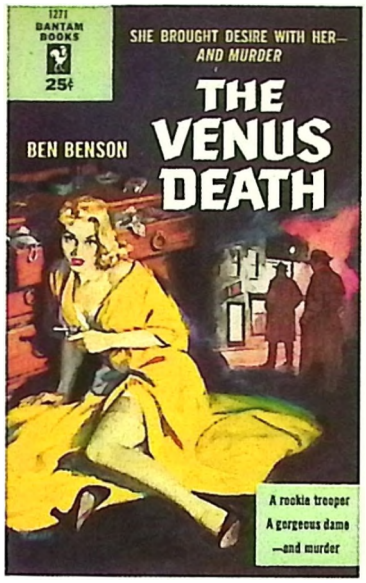
Gold Medal Books in the middle and late '50s, with *Down There* by David Goodis (Gold Medal #623, 1956) as a prime example. Then there is the sexy female dancer on *Madball* by Fredric Brown (#S1132, 1961); or the group of wildly costumed party-goers gracing the cover of the Shell Scott novel, *Kill The Clown*, by Richard S. Prather (Gold Medal #S1208, 1962). Others of note include *Brute In Brass* by Harry Whittington (Gold Medal #595, 1956) and *The Pace That Kills* by William Fuller (Dell First Edition #105). His cover art for the vintage paperback classic *Rockabilly* by the young Harlan Ellison (Gold Medal #S1161, 1961) captured the intensity of that novel's charismatic hero and the excitement of the author's work.

Tomboy by Hal Ellson is a classic juvenile delinquent novel that has had cover art treatment by three vintage paperback greats. The first Bantam Books edition #945 has a cover by Robert Maguire (his first ever paperback cover). In 1957 the cover was interpreted by Mitchell Hooks for Bantam (#1561, 8th printing). In the 1960s, the novel was reinterpreted by James Bama, once again for Bantam. It makes for an interesting comparison. Hooks work stands equally beside that of Maguire and Bama for talent and impact, yet all three covers are stunning.

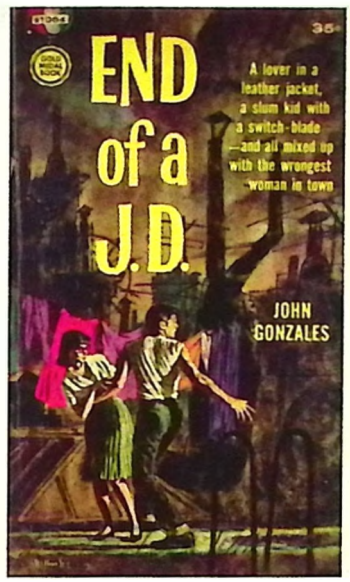
One of Hooks' favorite cover paintings of this era is *Swamp Sister* by Robert Edmond Alter (Gold Medal #1095, 1961). A sexy woman stands before a huge tree in a mysterious swampy background. "This was always a favorite. It's moody, simple, and had an originality I liked," Hooks told me.

Other classic Hooks paintings appear on *The Venus Death* by Ben Benson (Bantam #1271), where a stunning blonde with a gun, done up in a yellow robe, hides as gunmen menace her. *End of a JD* by John Gonzales (Gold Medal #1064) has rooftop lovers suddenly surprised by intruders. *Children of the Dark*, another classic JD novel, this time by Irving Shulman (Popular Library #G175), shows a defiant JD—"Deb"—and tough boys standing behind her. In *The Brass Rainbow* by Michael Collins (Bantam #H5328, 1970), detective Dan Fortune enters a room where three delightfully gorgeous Hooks women lounge in various stages of undress.

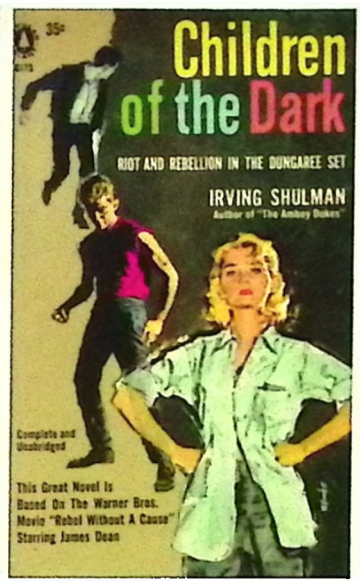
Another classic image of the JD genre is the painting Hooks did for *Rag Top* by Henry Gregor Felsen (Bantam #1538). This one shows a cop with a billie club who comes upon two hot-rod teens. The boy in a black leather jacket and the girl in a tight blouse are menaced by the cop. It is a tension-filled scene.



Bantam Books 1271


s1064
35¢
END of a J.D.
A lover in a leather jacket, a slum kid with a switch-blade —and all mixed up with the wrongest woman in town
JOHN GONZALES

Gold Medal Books s1064


35¢
Children of the Dark
RIOT AND REBELLION IN THE DUNGAREE SET
IRVING SHULMAN
Complete and Unabridged
This Great Novel Is Based On The Warner Bros. Movie "Rebel Without A Cause" Starring James Dean

Popular Giant G175

Bantam Books 1538

In whatever genre he worked, the quality of Hooks' art comes through. Hooks' work is powerful, yet understated. His accuracy of real-life anatomy always combines with scenes that capture so well that supreme moment of passion or action. This made him a natural as a successful book cover illustrator. His sense of costuming and clothing—the very drapery of the fabric—gives his art a flow that you can almost touch and feel. There is a richness there that makes his work life-like and real, even though his early style was not realistic. His men and women breathe with life and excitement. They make marvelous posters of the books they appear on.

One of Hooks' models included his wife, Kay. She is seen on the cover of *Death Takes the Bus* by Lionell White (Gold Medal #663), where she is shown with a famous male model of the era, Steve Holland. Ginny Gaylor was another famous model used on many paperback covers, she was a blonde who often appeared with black or red hair. She was also used by Robert Maguire on many of his vintage paperback covers and Hooks used her on at least 100 of his books of the vintage era. Gaylor was the daughter of a mission-

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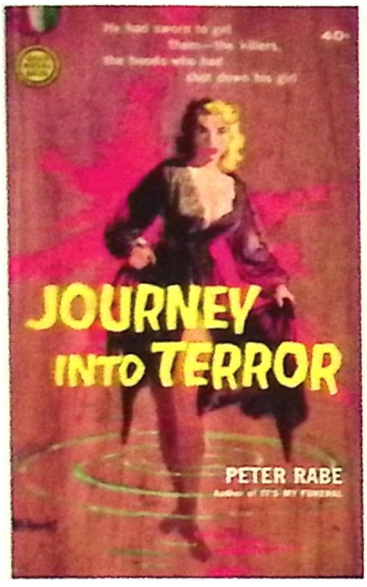
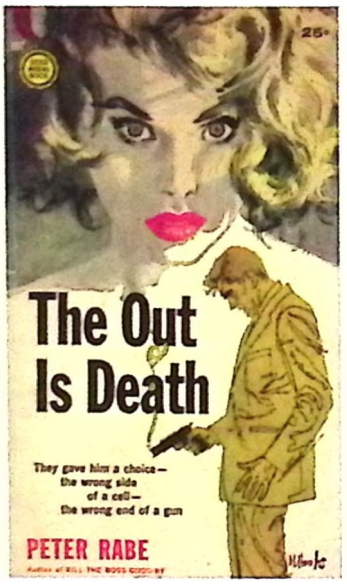


Gold Medal k1426



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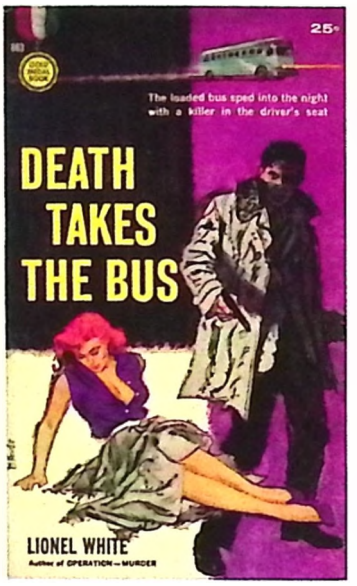

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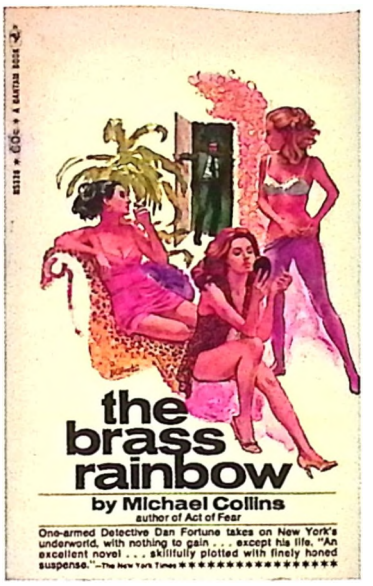
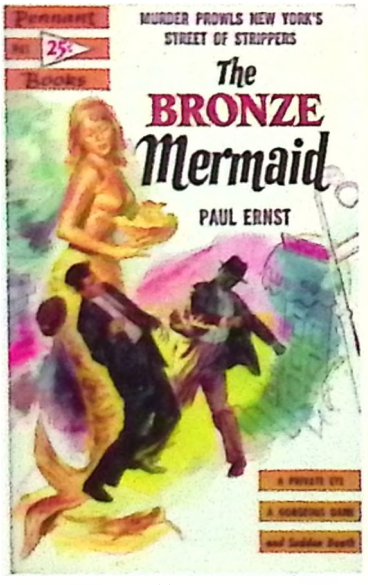
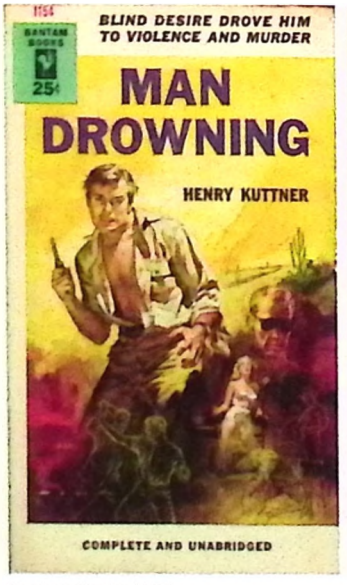

the brass rainbow
by Michael Collins
author of Act of Fear
One-armed Detective Dan Fortune takes on New York's underworld, with nothing to gain . . . except his life. "An excellent novel . . . skillfully plotted with finely honed suspense."

Bantam Books H5328

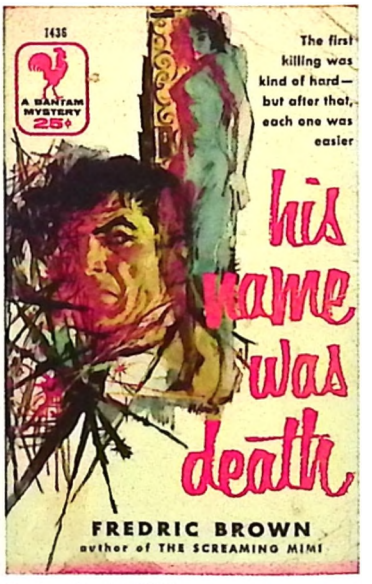


Pennant Books P41



Bantam Books 1154

Gold Medal 703


A BANTAM MYSTERY 25¢
The first killing was kind of hard—but after that, each one was easier
his name was death
FREDRIC BROWN
author of THE SCREAMING MIMI

Bantam Books 1436

ary in Africa. You can see Ginny Gaylor on the cover of *Journey into Terror* by Peter Rabe (Gold Medal #1426). Ginny Gaylor is not the woman on the cover of *The Out is Death* by Peter Rabe (Gold Medal #657), though it looks like her, but the male model turns out to be Steve Holland once again. Holland and Gaylor appear on hundreds of paperback covers and were two of the top paperback models of the vintage period.

When asked about some of the beautiful women who grace his paintings for the paperbacks, Hooks said, "They're all models. But I'm like anybody, I appreciate drawing beautiful women, but I like them to have character, to have a niceness about them."

Class is the term that comes to mind when describing the quintessential Hooks woman in the paperbacks. These women have beauty and intelligence, and that combination is often breathtaking.

HEYDAY YEARS: 1955-1975

The 20 years from the middle 1950s to the middle 1970s was a time of incredible work and success for Mitchell Hooks in the paperbacks. During this 20-year period he painted hundreds of paperback covers. He was kept constantly busy by the demands of major paperback publishers—Bantam, Dell, Gold Medal, Popular Library, and Signet. In addition to all his paperback work, he was also doing magazine cover art, a venue in which he would continue to work with increasing frequency and success on into the 1980s. He also did some movie posters. It was an incredibly productive period in his life.

Paperback collector and scholar Roy James said about Hooks in a 1984 interview, "His style almost always included men who were definitely masculine, heroic, yet not overly muscular, while his women were very attractively feminine, somewhat lusty, but never lurid as was often the case with many other '50s and '60s covers. His figures were quite acceptable as real, yet not quite photographic, still illustrative—a quality very attractive to collectors. His use of watercolors and gouache with black brush outlines created a distinctive style seen again in the works of artists like Harry Schaare, Bob Maguire, and Freeman Elliot."

One of the distinguishing characteristics of Hooks' style during this era, James added, is, "the fine renderings of cloth and clothing worn by the heroes, heroines, and protagonists of his covers,

a flair for painting a pattern into the costumes, particularly of the women."

During this time, one of his most famous series of covers were the set of 18 paintings for the Lew Archer crime novels by John Ross Macdonald that were reprinted by Bantam from 1977 to 1981. *The Way Some People Die* was the first book he did in the Macdonald series and he began with a motif that would appear in each of the 18 books of the series: putting a moon or sun somewhere in every one of the paintings. They make a nice and uniform set of books.

"Those Lew Archer covers were a lot of fun. They were for Len Leone at Bantam. I learned an awful lot from Len, and he was so inspiring to work for. The assignment for each cover was to show the hero with his weapon, and to show some suggestion of the locale along with one or two of the characters. So it worked out to be a big head of the hero, with him having the pistol somewhere around his head to keep the design tight. I had a very good model for those, Bob Benes."

In fact, Hooks was chosen as the cover artist to represent many popular author's series in the paperbacks during this era. He did three covers for Bantam's Dan Fortune private eye books by Michael Collins (Dennis Lynds); covers for Georgette Heyer's Regency romances for Bantam; the 18 Lew Archers by John Ross Macdonald for Bantam; five Eric Ambler spy novels for Bantam; all four covers for B.B. Johnson's Superspade series; four covers for James T. Farrell books from Popular Library; and about a dozen Peter Corris crime novels for Ballantine Books in the late '80s.

CHANGE AND EVOLUTION

Mitchell's illustration career has been one of versatility and change. There is only one Mitchell Hooks, but as an artist his work has changed with the times, market, and evolved during his long career. He says it was easy for him to do, because he started out painting realistically—in a photographic manner.

Hooks says, "Well, I have changed; the times have changed. For years I was working in a linear style. I wasn't working in oils then; I was working in gouache. It was looser, more spontaneous, more designee, a slightly impressionistic way of working. It was what I felt good doing then. What's happened in recent years is that there's been changes in the market. There's been a change in the art scene in general – not only talking about book covers but the fine arts and gallery art, too. There's been a shift to a more realistic way of painting, a return to drawing of the figure. We see it now in galleries and museums where in the 1950s and '60s it was not accepted. I've changed my work in that direction. I did it consciously and deliberately, starting in the late '70s, getting away from that line style and going to a more realistic style. It was easy to do because I actually started out when I was a kid painting very realistically."

Speaking of this early work, critic and author Jules Perel said in 1960, "Hooks' approach successfully combines the traditional illustrator's command of composition and linear clarity with the modern delight in rich color and design."

When I asked Mitchell how he chose which scene to illustrate for the cover of a book, he said, "That comes about in different ways and often depends on the publisher you're working for. When I was doing art for Bantam Books when Len Leone was there (1960s and '70s), invariably I made a sketch after he decided what he wanted on the cover. He was such a fine art director. He was in on their cover meetings and their cover subjects were decided in that conference before I was ever called in. That was Bantam's way of working.

"On the Peter Corris private eye books for Ballantine Books in the late '80s, it was different. I've done about a dozen of those. The instructions I got from Ballantine Books were to show the hero in some kind of dramatic urban scene in deep shadows and a suspenseful setting, which pretty much means a night scene of some sort, with strong colors, like neon lights—that kind of gaudy, cheap, sleazy type of city scene. These scenes were never supposed to show the features of his face, which are always supposed to be in deep shadows. So with those instructions the rest was up to me and I went out and tried to find some kind of interesting background to put them in and some sort of interesting thing to have them doing. There are different ways at arriving at what's going to be on the cover, there's nothing set about it."

When I asked Mitchell which was his favorite cover, he just smiled and said, "I think rather than a single cover, there are two series: The Lew Archer's, because the format was so strong and they made such a nice group. But there was another series I did for Bantam of Eric Ambler books, there were five of those. I think they were a little more sophisticated in concept and design. I think they would be my favorite."

MAGAZINES, MOVIE POSTERS, & ADVERTISING ART

Mitchell has also done covers and interior illustrations (paintings in color and black and white) for many magazines, such as *The Saturday Evening Post*. One particularly fine color illustration appeared in the *Post*, August 1961 issue. He also did at least one *Post* cover in the 1960s. Other magazine work included *Good Housekeeping*, *TV Guide*, *Time*, *Cosmopolitan*, *Redbook*, and *McCall's*. Almost all his magazine work was inside story illustration, and many were in color. He also did illustrations for *The Ladies' Home Journal* and other women's magazines. Unfortunately, most of those early magazine illustrations, like his early paperback paintings, are long gone, never returned to him by the publisher.

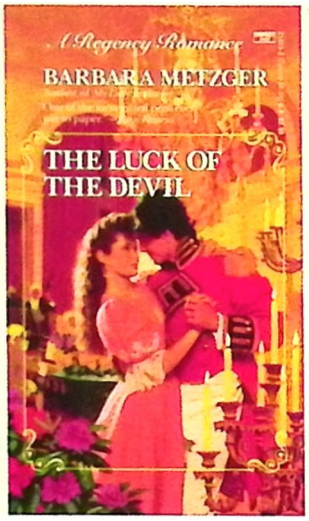
Hooks has done about three dozen movie posters over his career. Many of these were for films that appeared in the '50s and '60s. One of his favorite and perhaps best known poster is the one he did for the first James Bond film, *Dr. No*. Hooks also did posters for the films *Rose Tattoo*, *Sweet Charity*, *Gigi*, *Hud*, *The Brotherhood*, *Two for the Season*, *Fame*, and *The Taming of the Shrew*. His poster for the film *Lawrence of Arabia* was masterful, and another for *Hawaii*, based on the James A. Mitchner novel, is a classic.

Mitchell Hooks has also done some advertising illustration, notably a long commission for Avon Cosmetics. He also did an ad campaign for Harvey wine in the slick magazines. He told me he wished he had done more ads, as they paid better, but he was usually kept busy doing magazine and paperback art. He stopped doing ad art altogether in 1990 once he began working for Harlequin Books exclusively.

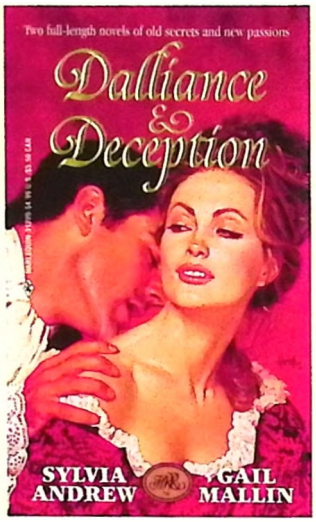
While not an illustrator of hardcover books per se, Hooks has done paintings for some hardcover dust jackets, mostly for Mills

Movie poster art for *Dr. No* by Mitchell Hooks, 1962

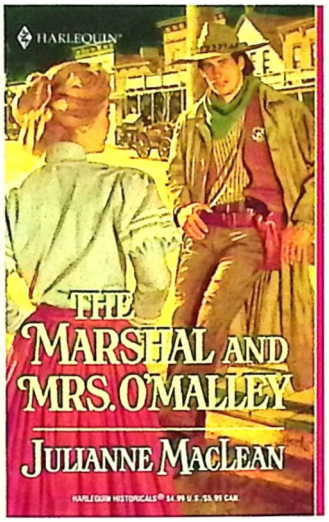
Fawcett Gold Medal 13228-5



Fawcett Crest 21873-2



Harlequin Romance 31220



Harlequin Historical 291647

& Boon romances done through his current association with Harlequin Books, as well as books published by The Franklin Library, Reader's Digest Books, and Coronado Publishers.

THE 1980s

When I first met and interviewed Mitchell back in 1987, he was busy at work doing the cover art for the Ballantine Books paperback reprints of the popular Cliff Hardy private eye novels by Peter Corris. Hooks did about a dozen books in this series in a uniform style and format that nicely tied the books together visually.

Sitting in his upstairs studio, we talked art and he pointed out some of his work. It was all recent paintings and they were very impressive. I noticed his drawing board where he did most of his work then, and it was still there when I visited him in 2003—with the addition of a computer work station. Back in 1987 there were photos of locales and models there that he was using to create a preliminary sketch and color drawing for *The Big Drop*, the Cliff Hardy novel he was working on at that time. The sketch had already been approved by Ballantine and beside it stood the original painting—a work-in-progress in oils at the time. Mitchell later finished it and it made a wonderful book cover.

When asked about his biggest challenge as a paperback illustrator, Mitchell told me, "It wouldn't have been a particular book. For most of the time my assignments didn't come too easily, I always had to work very hard to get my ideas worked out. It's funny, in recent years it's become much easier. I suppose you get wiser and finally figure out what things are all about. The hardest problem always was to get the right idea for a cover, trying to get it as good as I could do it. That was always hard for me. I'd read the book and worry about it. Make sketches. Worry some more. Take sketches again and often have them changed. But since the late '80s it's gotten a lot easier."

CREST REGENCY ROMANCES

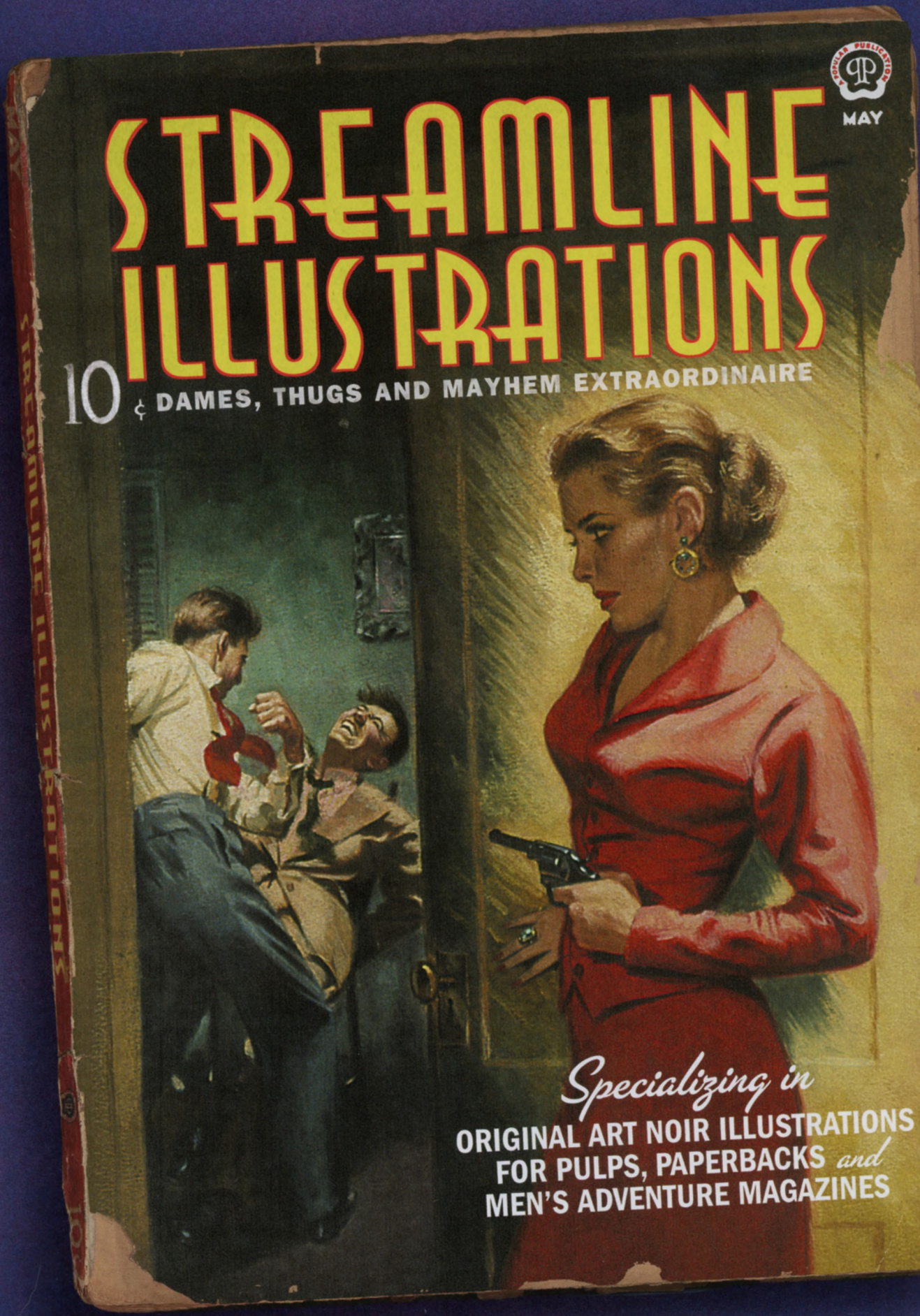
One group of gorgeous and notable paintings are the Regency Romances he did for Fawcett Crest in the 1990s. These exquisite cover paintings conjure images of a gentler era, capturing the beauty and grace of that time wonderfully. The historic clothing really catches the eye of the reader, the drapery and fold of the fabric, the colors and styles, all combining to make these well-researched paintings quite special. Some are just stunning. If my descriptions somehow sound familiar, they are meant to be. In a sense, Hooks' career has come full circle from when he began doing the now-classic early historical covers for books such as *The Royalist* or *Queen of the East*, mentioned previously. These modern paintings continue that tradition. For instance, *A Monstrous Secret* by Rebecca Ward (Crest #286991, 1996), shows a rugged gentleman and lovely lady of the period in an idyllic garden setting. The passion and romance in the couple are electric, but also the crane in the lake gives the entire composition added charm and grace. Hooks' use of color in the clothing makes it a rich tapestry indeed.

In *The Luck of the Devil* by Barbara Metzger (Crest #218732) we have a dashing red-coated officer who dances with a lovely young lady of quality. In the cover art for *Dalliance & Deception* by Sylvia Andrew & Gail Mallin (Crest #312202), we see an intimate scene of romance: a man is about to kiss the neck of a statuesque lady. It is a very erotic scene. Hooks captures it beautifully and is a master at expressing passion and romance in a historic setting, so important to the success of those books.

THE 1990s: HARLEQUIN BOOKS

From 1990 to the present, Hooks has had an ongoing association with Canada's Harlequin Books, where he has a commission to "paint" covers for various series. These include a myriad of romance and Regency historical series, Worldwide Library mysteries, Mills & Boon romances, and many more. His work for Harlequin has been outstanding and varied. For instance, romantic Westerns such as *The Marshal and Mrs. O'Malley* by Julianne Maclean (Harlequin Historical #291647), showing a young U.S. Marshal in typical cowboy garb and a young lady. It's a charming piece of art. The original painting in a smaller format of 10.5" by 17" size is a fine example of historic Western art. For *The Midwife* by Carolyn Davidson (Harlequin Historical #290756), Hooks did a beautiful wraparound cover showing a young farm family, the wide-open plains, a background farmhouse—a very pastoral and romantic scene.

In the area of traditional romance, Hooks is a master and knows how to use color effectively, such as the bright reds that add excitement and passion to a romance scene. In *Jack of Hearts* by Heather Allison (Harlequin #032188), we see a bride and groom, but the bride is in a blood red dress! Certainly an attention getting image. In *I Saw Daddy Kissing Santa Claus* by Debbi Rawlins (Harlequin #440340), we see a touching family scene, the title and image a



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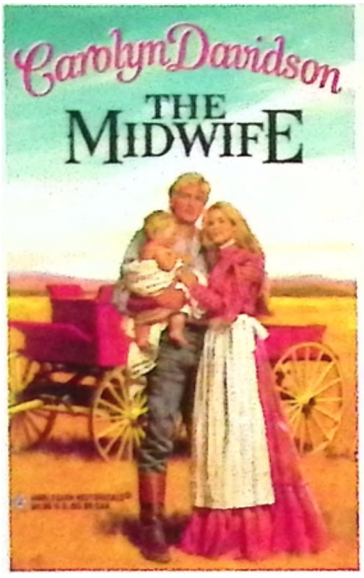
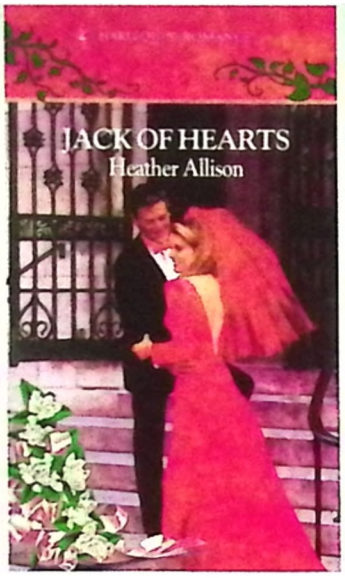
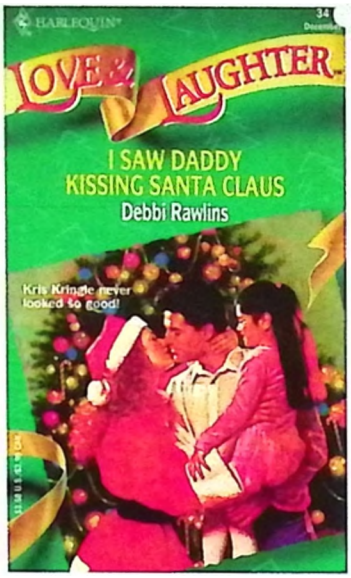


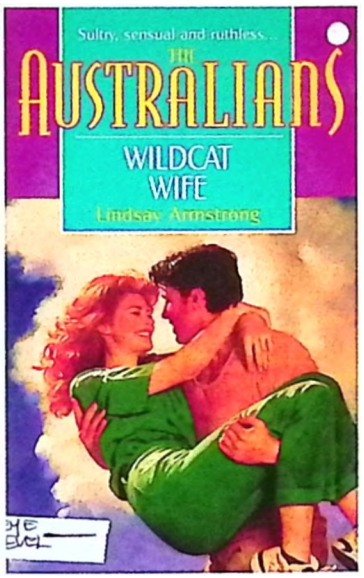
Harlequin Historical 290756



Harlequin Romance 032118



Love and Laughter 440340



The Australians 82582X

play on the popular song, but reversed with the woman playing Santa. "Mommy" is dressed in a bright red Santa outfit, and her and "Daddy" kiss with real warmth and tenderness as their young daughter watches them happily. A wonderful Christmas scene, but also one of romance and love in the wholesome Harlequin Books tradition. In *Wildcat Wife* by Lindsay Armstrong (Harlequin #82582X, Australians series), we see a more common romance image. A man is carrying away a beautiful young woman in a very romantic scene. On the back cover proof he lent me, Hooks added a photo of the model of the girl on the cover with notes for the hair and smile he wanted to show in the art. In *Manhattan Heat* by Alice Orr (Harlequin #223692) we have something for the ladies: a young "hunk" wrapped in a towel, and a background image of him with a sexy blonde in a red dress.

In *Innocent Passions* by Brenda Hiat (Harlequin #050758), we see what appears to be the typical romance cover but with another twist—the man has his shirt off rather than the woman being in a state of undress.

Cover for *The Thackery Jewels*

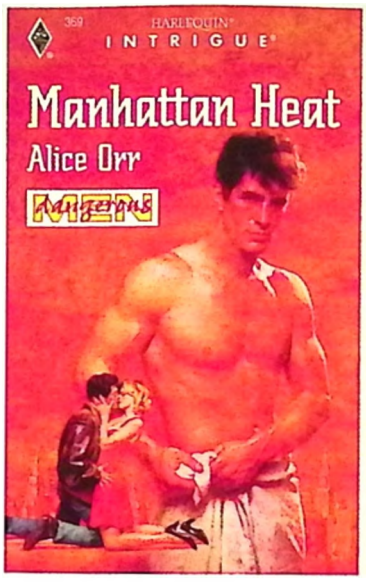
TODAY

Over Mitchell Hook's long career his paperback cover work has changed, sometimes dramatically. I mentioned to him that his earliest work showed an almost pulp-like realistic influence. His work in the '50s and '60s was done in an almost sketch-like linear style. On his works from the '80s and '90s, the art is much more photographic; a sharp and realistic way of painting. It's almost like two different people doing the paintings.

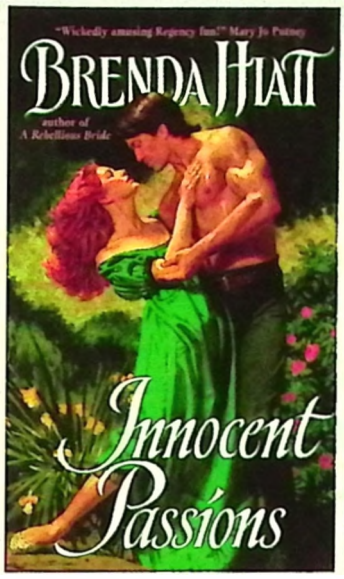
In 1998 Hooks began doing all his art on computer, without painting on board at all, but still in a realistic style. Today he does almost all his work on computer and almost exclusively for Harlequin Books. The only exceptions are the two historical romance paintings a year he still does the old-fashioned way, with oil on board, for Tom Egner and Gail Dubov at HarperCollins/Avon. It is estimated that since 1990 he has done about 250 covers. In fact, the very next day after I visited Mitchell in August 2003, he was preparing to shoot a new job for Harlequin. He had three models dressed in formal clothing coming to pose for digital shots that he would later transpose through his magic into the cover of a future book. His work for Harlequin shows a vast array of styles and subjects. Each cover looks different and has that special something which Hooks always brings to the art of any painting.

These days, Hooks' versatility and flexibility are manifested in his use of the most modern and up-to-date methods for illustration on computer. He told me it took him about a year to learn the new software, but he finds it different and exciting to work in this medium. While Hooks likes the old style of creating covers and feels painting brings more passion and raw vitality to the work—to keep current and working, he had to go to using the computer to create his art—and has done so with stunning results.

Today, Hooks shoots his models with a digital camera, scans the photos into his computer, and interfaces them with photos of backgrounds that go with the situation he depicts. He combines these and manipulates the images using Photoshop, then refines them,



Harlequin Intrigue 223692



Avon Historical Romance 507586

Fawcett Crest 222365

Fawcett Crest 222187

redraws, makes changes, and then the final "painting" is sent to the Harlequin Books offices in Toronto, Canada via e-mail.

Hooks said, "It was a major change going to the computer, but I was knocked out when I saw a computer art exhibition and I knew right away I wanted to do that. So I got my teacher, Karen Chandler, an artist and computer expert at Fashion Institute of Technology, to come here once a week for a year to teach me. My first computer generated cover was for Harlequin Books. I was a bit shaky, but it worked fine and they got better and better."

These days, after working with the computer for five years, Mitchell Hooks is quite comfortable with this process and enjoys working that way. He continues to do many wonderful covers that now meld his vast experience with modern technology to create successful paperback cover art. It is truly a joy to behold.

Gary Lovisi is the editor of Paperback Parade, *the leading publication on collectable paperbacks, and the publisher of Gryphon Books. You may reach him at:* www.gryphonbooks.com

MITCHELL HOOKS *Paperback Checklist*

Th e following list is not complete, but is a work in progress. It combines data from my own collection with information supplied by Roy James and Mitchell Hooks.

ACE BOOKS:

? *The Falcons of Narabedia* by Marion Zimmer Bradley, 2nd printing 1972, Ace Double, backed with *The Dark Intruder* (Freas cover)

AVON BOOKS:

675 *Room in Berlin* by Gunther Birkenfeld, 1955
V2075 *Watch The Northwind Rise* by Robert Graves, ?
V2104 *The Third Angel* by Jerome Weidman, 8th printing, Oct. 1966

AVON HISTORICAL ROMANCE:

507586 *Innocent Passions* by Brenda Hiatt, Feb., 2003

BANTAM BOOKS:

FB409 *Madame De Popadour*, Nov. 1956
FC105 *The Daring Young Man on the Flying Trapeze* by William Saroyan, May 1965
A965 *Signal Thirty-Two* by MacKinlay Kantor, Jan. 1952
971 *The Confidential Agent* by Graham Greene, 1951
A981 *The Shining Mountains* by Dale Van Every, 1951
982 *Operation Cicero* by L.C. Moyzisch, 1952
997 *12 Against The Law* by Edward D. Radin, 1952
1012 *Murder on the Left Bank* by Elliot Paul , 1952
A1024 *The Survivors* by Hammond Innes, June 1952
A1027 *High Towers* by Thomas Costain, wraparound, July 1952
A1046 *The Farmer's Hotel* by John O'Hara, Nov. 1952
A1050 *Grand Canary* by A.J. Cronin, wraparound, Nov. 1952
A1058 *The Angry Mountain* by Hammond Innes, Nov. 1952
A1068 *Valley of the Shadow* by Charles Marquis Warren, 1952
A1073 *An Unfound Door* by Al Hine, wraparound, Dec. 1952.
A1085 *Storm Centre* by Robert Standish, Jan. 1953.
A1088 *Delilah* by Marcus Goodrich, wraparound, Feb. 1953.
A1091 *The Heart is A Lonely Hunter* by Carson McCullers, 1st, Feb, 1953.
1126 *The Long Green* by Bart Spicer, 1953
1150 *The Night Watch* by Thomas Walsh, 1953
1154 *Man Drowning* by Henry Kuttner, 1953
A1162 *And Ride A Tiger* by Robert Wilder, June 1953
A1174 *My Brother, My Enemy* by Mitchell Wilson, 1953
A1183 *The Weight of the Cross* by Robert Bowen, Nov. 1953
A1190 *The Wonderful Country* by Tom Lea, Dec. 1953
A1220 *Picaroon* by Ernest Dudley, Arpil 1954
A1245 *A Good Man* by Jefferson Young, July 1954
A1251 *Line To Tomorrow* by Lewis Padgett (Henry Kuttner), SF, Aug. 1954
A1271 *The Venus Death* by Ben Benson, 1st, Sept. 1954
F1284 *Lord Vanity* by Samuel Shellabarger, Dec. 1954
1285 *The Lights in the Sky are Stars* by Fredric Brown, 1954, signed
A1295 *The Name Is Archer* by Ross Macdonald, 1st, Feb. 1955
A1304 *Far From the Customary Skies* by Warren Eyster, 1955
A1315 *Murder Points A Finger* by David Alexander, 1st, March 1955
A1331 *Captain Lightfoot* by W.R. Burnett, April, 1955
A1349 *Death's Long Shadow* by Jay Barbette, Aug. 1955
A1360 *Find A Victim* by Ross Macdonald, 2nd, Sept. 1955
F1381 *Bhowani Junction* by John Masters, MTI, Oct. 1955, signed
A1383 *The Sands of Karakorum* by James Ullman, Sept. 1955
F1393 *The Alaskan* by Robert Lund, 1955
A1397 *The Widow* by Robert Martin, Dec. 1955
A1402 *King's Rebel* by James D. Horan, Dec. 1955
1436 *His Name Was Death* by Fredric Brown, 1956, signed
A1448 *Million Dollar Murder: Four Dead Mice* by Thomas Black, April 1956
A1476 *Some Die Slow* by William Herber, July 1956
A1489 *Up At the Villa* by W. Somerset Maugham, 3rd, Oct. 1956
A1517 *Satan's Rock* by Carl D. Burton, Nov. 1956
A1525 *The Royalist: The Hastening Wind* by Edward Geierson, Oct. 1956
F1536 *The Green Years* by A.J. Cronin, 1956
A1538 *Rag Top* by Henry Gregor Felsen, signed, Nov. 1956, signed
A1542 *Beast in View* by Margaret Millar, Dec. 1956
F1554 *The North Frederick* by John O'Hara, Jan. 1957
A1561 *Tomboy* by Hal Ellson, 8th printing, Feb. 1957, signed
A1565 *The Wench is Dead* by Fredric Brown, 1st Feb. 1957, signed
A1569 *Dragoon* by Nelson S. Wolford, signed, Feb. 1957
F1580 *Native Stone* by Edwin Gilbert, March 1957
A1589 *Live Bait For Murder* by William Herber, April 1957
A1626 *Beau James* by Gene Fowler, July 1957
A1636 *Goodbye, Mr. Chips* by James Hilton, June 1957
F1637 *God Has A Long Face* by Robert Wilder, signed, June 1957
A1638 *Day of The Ram* by William Campbell Gault, Aug. 1957
A1655 *Die, Little Goose* by David Alexander, Dec. 1957
F1673 *The Queen's Cross* by Lawrence Schoonover, Oct. 1957
A1694 *My Man Godfrey* by Eric Hatch, 3rd, Dec. 1957
A1724 *Captain Ironhand* by Rosamond Marshall, Feb. 1958
S1734 *The Red and The Black* by Marie Stendhal, April 1958
A1736 *The Murder of Whistler's Brother* by David Alexander, Dec. 1957
F1844 *Rascals in Paradise* by James A.A. Groove and Day Michener, Oct. 1957
A1860 *The Big Eye* by Max Ehrlich, Dec. 1958
A2059 *The Galton Case* by Ross Macdonald, 1st, March 1960, cover is **A1360** but reversed
A2233 *Cover Girl* by Jeanne Judson, Sept. 1962
X2260 *The Judas Sheep* by Jan Roberts, Feb. 1967
J2266 *Dark Universe* by Daniel F. Galouye, SF, Sept 1961
A2268 *Sharon James, Free-Lance Photographer* by Elizabeth Wesley, July, 1961
A2347 *The Frightened Ladies* by Ben Benson, 1st, Feb. 1962
H2351 *A Burnout Case* by Graham Greene, Feb. 1962
J2363 *The Lani People* by J.F. Bone, SF, March 1962, signed
T2472 *A Dead One in Berlin* by Ulf Miehe, March, 1976?
J2484 *The Immortals* by James Gunn, SF, Nov. 1962
J2552 *Message From Sirius* by Cecil Jenkins, April 1963
F2609 *The Novice* by Giovanni Arpino, Aug. 1963
S2642 *Big Sur* by Jack Kerouac, Sept. 1963
S2724 *I Take This Land* by Richard Powell, Jan. 1964
F2755 *The Circus of Dr. Lao* by Charles G. Finney, April 1964
F2780 *The Light of Day* by Eric Ambler, June 1964
F2781 *Judgement on Deltchev* by Eric Ambler, June 1964
F2782 *Cause For Alarm* by Eric Ambler, 1st, June 1964
H2848 *It happened In Wayland* by Frederick Shroyer, Oct. 1964
S2906 *The Mark of The Swastika* by Louis Hagen, Feb. 1965
H2912 *The Primal Yoke* by Tom Lea, May 1965
H2969 *State of Seige* by Eric Ambler, 3rd, June 1965
H2970 *Passage of Arms* by Eric Ambler, 2nd printing, June 1965
H3197 *Give Me Tomorrow* by William Crawford, March 1966
H3262 *The Quiet American* by Graham Greene, 12th printing, May 1966
H3525 *A Burnt-Out Case* by Graham Greene, 7th printing, 1967
H3527 *Undercover Cat Prowls Again* by The Gordons, Sept. 1967
S3530 *The Burned Man* by Bart Spicer, Nov. 1967
S3633 *One of Us Works For Them* by Jack Hunter, Jan. 1968
S3644 *Brighton Rock* by Graham Greene, 2nd printing, Feb. 1968
F3807 *Brionne* by Louis L'Amour, 1968
F3936 *The Shores of Space* by Richard Matheson, 2nd, Jan. 1969
H3966 *The List of Adrian Messenger* by Philip MacDonald, 5th printing, Feb. 1969
H4369 *Act of Fear* by Michael Collins, Dan Fortune PI, April, 1969
H4628 *Conagher* by Louis L'Amour, PBO 1969
S4636 *Papa's Daughter* by Thyra Ferre Bjorn, 5th printing, July 1970
H4811 *Canary Yellow* by Elizabeth Cadell, 2nd, June 1979.
SB4856 *Cousin Kate* by Georgette Heyer, Feb. 1970
H5328 *The Brass Rainbow* by Michael Collins, Dan Fortune PI, April, 1970, signed
N5533 *The Conqueror* by Georgette Heyer, 6th, May 1970
S5543 *Duplicate Death* by Georgette Heyer, Sept. 1970
N5692 *A Blunt Instrument* by Georgette Heyer, Feb. 1973, new edition
S5768 *Doctor Orient* by Frank Lauria, Sept. 1970
N5792 *The Unfinished Clue* by Georgette Heyer, March 1971
S5883 *Storefront Layers* by Al Conroy, Oct. 1970
N5995 *Death In The Stocks* by Georgette Heyer, 2nd, June 1971
S6548 *Night of the Toads* by Michael Collins, Dan Fortune PI, April, 1971
N6948 *Var The Stick* by Piers Anthony, SF, Dec. 1972, signed
N6983 *The Talisman Ring* by Georgette Heyer, 4th, Feb. 1970
N7034 *False Colours* by Georgette Heyer, 3rd, Aug. 1969
N7124 *They Found Him Dead* by Georgette Heyer, 7th, May 1970
S7506 *Crystal Clear* by Elizabeth Cadell, Feb. 1973
Q7779 *Lady of Quality* by Georgette Heyer, 3rd, Nov. 1973
N7784 *The Quick and The Dead* by Louis L'Amour, Nov. 1973
Q8296 *The Master of Blacktower* by Barbara Michaels, Feb. 1973
Y2567 *Triton* by Samuel R. Delaney, 1976

THE LEW ARCHER SERIES:

10391 *The Blue Hammer* by Ross Macdonald, 4th, July 1977
10979 *The Ivory Grin* by Ross Macdonald, 6th, June 1977
10982 *The Moving Target* by Ross Macdonald, 10th, June 1977
10985 *The Far Side of the Dollar* by Ross Macdonald, 13th, June 1977
10987 *The Way Some People Die* by Ross Macdonald, 8th, June 1977
10995 *The Goodbye Look* by Ross Macdonald, 10th, April 1977
10997 *The Instant Enemy* by Ross Macdonald, 13th, June 1977
11240 *The Underground Man* by Ross Macdonald, 13th, Aug. 1977
11418 *Logan's World* by William F. Nolan, SF, Dec. 1977
12116 *Black Money* by Ross Macdonald, 5th, June 1978
12117 *The Doomsters* by Ross Macdonald, 5th, June 1978
12118 *The Chill* by Ross Macdonald, 13th, June 1978
12119 *The Zebra-Striped Hearse* by Ross Macdonald, 11th, June 1978
12120 *The Wycherly Woman* by Ross Macdonald, 7th, June 1978
12249 *The Barbarous Coast* by Ross Macdonald, 7th, Dec. 1979
12443 *The Drowning Pool* by Ross Macdonald, 15th, Jan. 1979
14754 *Brionne* by Louis L'Amour, 18th, July 1981
20074 *The Lonely Men* by Louis L'Amour, 20th, Feb. 1981

CARDINAL BOOKS: (A POCKET BOOKS IMPRINT):

C268 *The Case of the Sun Bather's Diary* by Erle Stanley Gardner, 3rd, June 1958
C283 *The Case of the Half-Wakened Wife* by Erle Stanley Gardner, 2nd, Feb. 1958
C284 *The Case of The Empty Tin* by Erle Stanley Gardner, 2nd printing, April 1958
C285 *The Case of the Lazy Lover* by Erle Stanley Gardner, 2nd, July 1958
C297 *The Case of the Nervous Accomplice* by Erle Stanley Gardner, 3rd, Nov. 1958
C299 *The Case of The Careless Kitten* by Erle Stanley Gardner, June, 1958
C302 *The Case of the Crooked Candle* by Erle Stanley Gardner, July 1958
C332 *The Case of the Cautious Coquette* by Erle Stanely Gardner, 1959

CREST BOOKS: (A FAWCETT IMPRINT):

117 *Stranger at the Door by Gil Meybier*, Sept. 1955
139 *So Nude, So Dead* by Richard Marsten (Evan Hunter), July 1956
S208 *The Magnificent Rascal* by Thomas Sancton, March 1958
S227 *The Pink Hotel* by Dennis Patrick & Dorothy Erskine, 1958
S258 *Six From World's Beyond*, edited by T.E. Dikty, Dec. 1958
287 *The Cautious Bachelor* by Sarel Eimerl, April, 1959
S307 *The Horn* by John Clellon Holmes, July 1959
D312 *Showcase* by Martin Dibner, April 1959
S335 *The Little Revolution* by Paul Edmondson, Nov. 1959
S393 *Kings Will Be Tyrants* by Ward Hawkins, Aug. 1960
S405 *The Pink Hotel* by Dorothy Patrick & Dennis Erskine, 2nd, Oct. 1960
S403 *Welcome Honorable Visitors* by Jean Raspail, Feb. 1961

FAWCETT CREST: REGENCY ROMANCE:

220796 *A Loyal Companion* by Barbara Metzger, ?
218732 *The Luck of the Devil* by Barbara Metzger, signed, Aug. 1991
221415 *The Spanish Lady* by Joan Smith, signed, ?
222020 *The Hampshire Hoyden* by Michelle Martin, signed, June 1993
222187 *Had We Never Loved* by Patricia Veryan, signed, ?
222195 *No Place For A Lady* by Joan Smith, signed, ?
222330 *A Durable Fire* by Francesca Brooks, signed, ?
222365 *Out of the Common Way* by Melissa Lynn Jones, signed, ?
222810 *Brighton Beau* by Rachelle Edwards, signed, ?
223647 *The Bumblebroth* by Patricia Wynn, signed, July 1995
223973 *The Lady Who Hated Shakespeare* by Susan Carroll, signed, Dec. 1995
22466X *Miss Spencer's Dilemma* by Jeanne Carmichael, signed, Oct. 1996
224937 *A Christmas Gambol* by Joan Smith, signed, Nov. 1996
286991 *A Monstrous Secret* by Rebecca Ward, signed, May 1996
228150 *A Pair of Rogues* by Patricia Wynn, Sept., 1997
225097 *The Primsore Path* by Barbara Metzger, April 1997
225100 *The Christmas Carrolls* by Barbar Metzger, Nov. 1997
225534 *Petticoat Rebellion* by Joan Smith, April 1997
227006 *On the Way to Gretna Green* by Marian Devon, signed, Feb. 1998
002330 *His Grace Endures* by Emma Jensen, June 1998

CURTIS BOOKS:

07107 *Once You Stop, You're Dead* by E. Goldthwaite, 1968
07229 *The Double Darkness* by Edward Fenton, no date

DELL BOOKS:

B105 *Moses and the Ten Commandments* by Paul MacClennan and Ilton Roberts, Dec. 1956
B117 *The Deceivers* by John D. MacDonald, May 1958
B124 *The Two Lives of Dr. Stratton* by Russell Boltar, Feb. 1959
B131 *Girl on the Beach* by George Albee, June 1959
B132 *Paula* by Don Kingery, May 1959
B134 *On The Make* by John D. MacDonald, Feb. 1960
B135 *The Witch Finder* by Thomas L. Obrien, Sept. 1959
B136 *The Joy Boys* by Walt Grove, Sept. 1959
B139 *Sin Street* by Bob Bristow, Nov. 1959
B147 *Fire in the Flesh* by Jack Sheridan, July 1960
B153 *Local Talent Goat Island* by William Fuller, 1st 1960
D86 *While The City Sleeps* by Charles Einstein, 2nd, Jan. 1956
D90 *The Last Enemy* by Berton Roueche, no date
D164 *The Dark Arena* by Mario Puzo, 1st no date
D169 *Roads From The Fort* by Arvid Shulenberger, no date, indica credit to Lu Kemmel
D177 *Warhorse* by John Cunningham, no date
D258 *The Camp Followers* by Ugo Pirro, Jan. 1959
D277 *Those Without Shadows* by F. Sagan, March 1959
D303 *Only Akiko* by Duncan Thorp, Aug. 1959
D315 *The Search* by Myrick Land, Oct. 1959
D349 *The Very First Time* by Richard Fisher, April 1960, same style cover as Pop Lib W1180, *The Square Trap*
F113 *La Belle* by Elizabeth Coker, Nov. 1960
F129 *Gamble's Hundred* by Clifford Dowdey, May 1961
F187 *Martha, Martha* by Patricia McGerr, March 1962
S31 *No Little Thing* by Elizabeth Ann Cooper, Feb. 1962
X5 *Chautauqua* by Dwight and Keene, July 1961
CL113 *Jean-Chnstopher* by Romain Rolland, April 1958
LX130 *Oscar Wilde* by Frank Harris, Sept. 1960

DELL FIRST EDITIONS: (A DELL BOOKS IMPRINT):

D86 *While The City Sleeps* by Charles Einstein, 1956
D90 *The Last Enemy* by Berton Roueche, 1956
D95 *The Devil's Spawn* by Robert Carse, 1st 1956
D99 *Thirteen Great Stories* ed. By Daniel Talbot, 1956
105 *The Pace That Kills* by William Fuller, 1st 1956
107 *Singapore Passage* by Donald Barr Chidsey, 1st 1956
B117 *The Deceivers* by John D. MacDonald, 1958
A120 *Wetback* by William O'Farrell, 1st 1956
B135 *The Witch Finder* by Thomas L. O'Brien, PBO 1959
B136 *The Joy Boys* by Walt Grove, PBO 1959
B147 *Fire in the Flesh* by Jack Sheridan, PBO 1960
B153 *Local Talent* by Brad Dolan, 1960
A170 *The Snatch* by Harold R. Daniels, Nov. 1958
B171 *A Time For Passion* by Mark Howard, Sept. 1960

GOLD MEDAL BOOKS: (FAWCETT IMPRINT)

S515 *A Rage To Die* by Richard Jessup, possible Hooks
557 *Hot, Sweet and Blue* by Jack Baird, Feb. 1956
563 *Build My Gallows High* by Roy Sparkia, March 1956
S577 *The Shrinking Man* by Richard Matheson, May 1956, SF
595 *Brute in Brass* by Harry Whittington, PBO 1956
605 *Dead - And Kicking* by Frank Castle, Sept. 1956
S616 *Killer in Silk* by H. Vernor Dixon, Oct. 1956
623 *Down There* by David Goodis, Nov. 1956
629 *The Deadly Chase* by Carter Cullen, ?
637 *Running Target* by Steve Frazee, Jan. 1957
648 *Terror Over London* by Gardner Fox, Feb. 1957
657 *The Out is Death* by Peter Rabe, March 1957
663 *Death Takes The Bus* by Lionel White, April 1957
668 *Don't Let Her Die* by Tarn Scott, May 1957
676 *Nice Guys Finish Dead* by Albert Conroy, June 1957
703 *The Voodoo Murders* by Mike Avallone, Sept. 1957
710 *Journey into Terror* by Peter Rabe, PBO 1957
717 *For The Love of Imabelle* by Chester Himes, Nov. 1957
927 *Ain't Gonna Rain no More* by John Faulkner, PBO 1959
S1047 *Angel's Flight* by Lou Cameron, possible Hooks
S1064 *End of A J.D.* by John Gonzales, Dec. 1960
S1079 *Nice Guys Finish Dead* by Albert Conroy, 2nd, Sept. 1961
S1094 *Good Luck, Sucker* by Richard Telfair, March 1961
S1095 *Swamp Sister* by Robert Edmond Alter, PBO 1961
S1115 *Isolation Booth* by Morheim & Kaufman, PBO 1961
S1127 *The Telltale Tart* by Peter Duncan, June 1961
S1132 *Madball* by Fredric Brown, July 1961
S1151 *Frantic* by Noel Calef, Aug. 1961
S1161 *Rockabilly* by Harlan Ellison, 1st 1961
S1170 *Cry Me A Killer* by (Dave) Garrity, PBO 1961
S1179 *Jennifer James, R.N.* by Norman Daniels, 1961
S1182 *Mexican Slay Ride* by Neil MacNeil, Jan. 1962
S1200 *The Long Saturday Night* by Charles Williams, March 1962
D1203 *The Shrinking Man* by Richard Matheson, 1962, reprint of **S577**
S1208 *Kill The Clown* by Richard S. Prather, 1st, 1962
S1226 *For The Asking* by Harold R. Daniels, July 1962
S1241 *Intimate Victims* by Vin Packer (Manjane Meaker), 1962
S1257 *The Obsessed* by Gertrude Schweitzer, 3rd, Nov. 1962
K1426 *Journey Into Terror* by Peter Rabe, no date
T2318 *Please Write For Details* by John D. MacDonald, no date
145085 *Jamaica Kill* by Tom Philbin, 1990s
146863 *A Wicked Slice* by Charlotte & Aaron Elkins, signed, 1990s

GOLD MEDAL BOOKS:

(These are some of the scarce British editions with new numbers but with same cover art as the US Gold Medal editions)
103 *Brute In Brass* by Harry Whittington, signed, ?
217 *Down There* by David Goodis, signed, ?
584 *Madball* by Fredric Brown, signed, 1962
598 *Rockabilly* by Harlan Ellison, signed, 1963

GOVERNMENT PRINTING OFFICE:

How to Respect and Display our Flag, 32pp booklet illustrated by Hooks, 1968

HARLEQUIN BOOKS:

(various imprints from the 1990s to present)

American Heroes: Against All Odds:
821999 *After Hours* by Gina Wilkins, ?
82209X *Marriage Incorporated* by Debbi Rawlins, ?
822162 *Rambler's Rest* by Penny Richards, ?
822227 *Miss Charlotte Surrenders* by Cathy Gillen Thacker, ?
822340 *Nanny Angel* by Karen Toller Whittenburg, signed, ?
822413 *Major Attraction* by Roz Denny Fox, signed
822448 *No More Secrets* by Linda Randall Wisdom, signed, ?

American Romance:
168284 *Big-City Bachelor* by Ingrid Weaver, signed, May 2000
168705 *The Virgin Bride Said, "Wow!"* by Cathy Gillen Thacker, April, ?
168896 *Surprise, Doc! You're A Daddy!* by Jacqueline Diamond, Sept. 2001
168934 *Baby By The Book* by Kara Lennox, Oct. 2001
168997 *The Baby in the Back Seat* by Mollie Molay, Nov. 2001
169418 *His Bonus Marriage* by Cathy Gillen Thacker, October 2002
169671 *May The Best Man Wed* by Darlene Scalera, April 2003

The Australians:
825811 *Boots in the Bedroom!* by Alison Kelly, ?
82582X *Wildcat Wife* by Lindsay Armstrong, ?

Harlequin Historical:
290624 *The Unlikely Wife* by Cassandra Austin, May 1999
290756 *The Widwife* by Carolyn Davidson, signed, Sept. 1999
290861 *The Dreammaker* by Judith Stacy, Nov. 1999
291345 *The Reluctant Tutor* by Paula Hampton, Oct. 2000
291434 *Maggie's Beau* by Carolyn Davidson, ?
291647 *The Marshall and Mrs. O'Malley* by Julianne MacLean, signed, 1981?
29171X *The Widow's Little Secret* by Judith Stacy, Western

Harlequin Intrigue:
222955 *Time and Tide* by Eve Gladstone, Oct. 1994
223072 *Her Other Half* by Saranne Dawson, Jan. 1995
223137 *A Killer Smile* by Laura Kenner, signed, March 1995
223692 *Manhattan Heat* by Alive Orr, signed, May 1996
225385 *No Baby But Mine* by Carly Bishop, Nov. 1999
225717 *Urgent Vows* by Joyce Sullivan, signed, June 2000

Harlequin Presents:
114559 *To Tame A Wild Heart* by Emma Darcy, May 1991?
11463X *The Wedding* by Emma Darcy, June 1992

115091 *Battle for Possession* by Charlotte Lamb, Nov. 1992
115229 *Playing Hard to Get* by Charlotte Lamb, Jan. 1993
11530X *A Sweet Addiction* by Charlotte Lamb, Feb. 1993
115407 *Surrender* by Charlotte Lamb, March 1993
115431 *Saving Grace* by Carole Mortimer, April 1993
115458 *Spirit of Love* by Emma Goldrick, April 1993
115555 *The Upstairs Lover* by Emma Darcy, May 1993
115687 *Bachelor At Heart* by Roberta Leigh, July 1993
115709 *No Risks, No Prizes* by Emma Darcy, July 1993
115881 *Savage Obsession* by Diana Hamilton, Sept. 1993
116055 *The Wayward Wife* by Sally Wentworth, Nov. 1993
116438 *Touched by Desire* by Lynsey Stevens, April 1994
116683 *Yesterday's Affair* by Sally Wentworth, July 1994
117132 *An Unsuitable Wife* by Lindsay Armstrong, Jan. 1995
117140 *The Colour of Midnight* by Robyn Donald, Jan. 1995
117213 *Burning With Passion* by Emma Darcy, Feb. 1995
117248 *Savage Destiny* by Amanda Browning, Feb. 1995
117280 *Marriage in Jeopardy* by Miranda Lee, March 1995
117310 *Raw Silk* by Anne Mather, April 1995
117426 *Trail of Love* by Amanda Browning, May 1995
117523 *Passion Becomes You* by Michelle Reid, July 1995
11754X *Seduction & Sacrifice* by Miranda Lee, July 1995
117604 *Desire & Deception* by Miranda Lee, Aug. 1995
117663 *Passion & The Past* by Miranda Lee, Sept. 1995
117884 *The Sister Swap* by Susan Napier, Jan. 1996
117922 *Crime of Passion* by Lynne Graham, Feb. 1996
117965 *Unchained Destinies* by Sara Wood, Feb. 1996
118260 *Perfect Chance* by Amanda Carpenter, July 1996
119011 *Deceived* by Sara Craven, Aug. 1997
186452 *Love Rules* by Ann Charlton, Dec. 1996
186762 *Ransacked Heart* by Jayne Bauling, signed, March 1998
120087 *The Sexiest Man Alive* by Sandra Marton, Feb. 1999
120125 *A Forbidden Desire* by Robyn Donald, Feb. 1999
120354 *The Groom's Revenge* by Kate Walker, June 1999
120605 *Gibson's Girl* by Anne McAllister, October 1999
120958 *A Boss in a Million* by Helen Brooks, March 2000
121105 *The Cattle King's Mistress* by Emma Darcy, June 2000
121113 *The Mistress Deception* by Susan Napier, June 2000
121164 *The Playboy King's Wife* by Emma Darcy, July, 2000
121229 *The Pleasure King's Bride* by Emma Darcy, Aug. 2000
121504 *Fiancee By Mistake* by Kate Walker, December, ?
121555 *Marriage By Deception* by Sara Craven, Jan. 2001
121563 *The Unexpected Husband* by Lindsay Armstrong, Jan. 2001
121628 *A Reluctant Mistress* by Robyn Donald, Feb. 2001
121652 *The Baby Scandal* by Cathy Williams, March, ?
12192X *The Tycoon's Mistress* by Sara Craven, July, ?
122047 *Terms of Engagement* by Kathryn Ross, Sept. ?

Harlequin Regency Romance:
311672 *Quest For Vengeance* by Jeanne Carmichael, signed, Feb. 1992
311834 *The Cynic* by Elizabeth Michaels, Oct. 1992
311907 *Madcap Johnny* by Jeanne Carmichael, Jan. 1993
311958 *Perdita* by Sylvia Andrew, signed, April 1993
312199 *Rakes and Rascals* by Jasmine Cresswell, ?
312202 *Dalliance & Deception* by Silvia Andrew and Gail Mallin, signed, ?
22466X *Miss Spencer's Dilemma* by Jeanne Carmichael, signed, Oct. 1996
225208 *The Christmas Spirit* by Patricia Wynn, Nov. 1996.
833210 *A Convenient Marriage* by Stephanie Laurens, ?

Harlequin Romance:
201419 *Chnstmas Delivery* by Dallas Schulze, Margaret St. George, Margot Dalton, signed, Dec. 1997
201257 *Expecting!* by Barbara Delinsky, Michelle Reid, Rita Clay Estrada, ?
031920 *The Marriage Bracelet* by Rebecca Winters, signed, April 1992
032118 *Jack of Hearts* by Heather Allison, signed, Sept. 1992
032293 *Signs of Love* by Katherine Arthur, signed, Nov. 1992
032633 *Ties That Bind* by Leigh Michaels, May 1993
032706 *The Perfect Bride* by Jasmine Cresswell, June 1993
03282X *Reluctant Lover* by Katherine Arthur, Sept. 1993
032951 *One Fateful Summer* by Maragret Way, signed, Jan. 1994
033117 *Traveling Man* by Leigh Michaels, May 1994
033354 *The Balleymore Bride* by Emma Goldrick, Nov. 1994
033621 *The Baby Business* by Rebecca Winters, May 1995
033729 *Sense of Destiny* by Patricia Wilson, signed, August 1995
034431 *Three Little Miracles* by Rebecca Winters, signed, Feb. 1997
034776 *No Wife Required!* by Rebecca Winters, Oct. 1997
035055 *No Bride Required!* by Emma Richmond, May 1998
035500 *Her Own Prince Charming* by Eva Rutland, April 1999
035578 *Parents Wanted!* by Ruth Jean Dale, June 1999
035691 *A Wedding Worth Waiting For* by Jessica Steele, Sept. 1999
03573X *Marrying Mr. Right* by Carolyn Greene, Oct. 1999
035780 *Outback Wife and Mother* by Barbara Hannay, Nov. 1999
035799 *Long-Lost Bride* by Day Leclaire, Dec., 1999
036248 *The Best Man and The Bridesmaid* by Liz Fielding, Oct. 2000
036612 *Midnight Wedding* by Sophie Weston, signed, July, ?
036647 *Husbands of the Outback* by Margaret Away & Barbara Hannay, August ?
036582 *Twins Included!* by Grace Green, June, 2001
036663 *The Bachelor's Baby* by Liz Fielding, August, ?
03671X *Master of Maramba* by Margaret Way, signed, Oct. 2001
036736 *Claiming His Baby* by Rebecca Winters, Oct. 2001
036795 *Outback Fire* by Margaret Way, Dec. 2001
036809 *Part-Time Marriage* by Jessica Steele, Dec. 2001
036957 *His Pretend Mistress* by Jessica Steele, April 2002
036981 *His Secretary's Secret* by Barbara McMahon, April, 2002
158912 *His Runaway Bride* by Liz Fielding, March, ?
173040 *Make-Believe Family* by Elizabeth Duke, Nov. 1996
173105 *To Tame A Tempest* by Sue Peters, signed, Dec. 1996
173229 *Tender Captive* by Rosemary Carter, March 1997
17327X *The Right Choice* by Cathenne George, May 1997
173644 *Dangerous Discovery* by Laura Martin, Feb. 1998
174446 *The Fatherhood Secret* by Grace Green, Oct. 1999
174586 *Married For a Month* by Jessica Hart, 2000
? *Traveling Man* by Leigh Michaels, Hooks

Harlequin Super Romance:
709765 *Count On Me* by Kathryn Shay, signed, March, 2001

Here Come the Grooms:
302022 *A Million Reasons Why* by Ruth Jean Dale, Hooks?
301030 *Designs on Love* by Gina Wilkins, Hooks?
301073 *The Bridal Price* by Barbara Boswell, ?
30112X *September Morning* by Diana Palmer, signed,
301138 *Circumstantial Evidence* by Annette Broadnck
301235 *This Day Forward* by Elizabeth Morns, signed
301340 *Mail Order Men* by Roseanne Williams, ?
301367 *Marry Sunshine* by Anne McAllister

Love & Laughter:
440189 *Hannah's Hunks* by Bonnie Tucker, April 1997
440219 *A Man in Demand* by Cheryl Anne Porter, June, 1997
440340 *I Saw Daddy Kissing Santa Claus* by Debbi Rawlins, Dec. 1997
440421 *Rent-A-Friend* by Valerie Kirkwood, April 1998
44060X *Home Improvement* by Barbara Daly, Jan. 1999

Men at Work: (Harlequin Silhouette Books):
810164 *Windstorm* by Connie Bennett, ?
810172 *Heaven Shared* by Cathy Gillen Thacker, ?
810210 *Defying Gravity* by Rachel Lee, signed, June 1998
810245 *Night of the Hunter* by Jennifer Greene, ?
81027X *Magic and Moonbeams* by Margot Dalton, ?
810334 *Knight Sparks* by Mary Lynn Baxter, signed, April 1998
810350 *A Season for Butterflies* by Laurie Paige, ?
810369 *Captive of Fate* by Lindsay McKenna, ?
810407 *More Than Friends* by Susan Mallery, ?
810512 *Something Worth Keeping* by Kathleen Eagle, Jan. 1999
810520 *Dillon After Dark* by Leandra Logan, ?

Men: Made in America:
451857 *Too Near the Fire* by Lindsay McKenna, ?

Silhouette Desire:
76376X *Cherokee* by Shen Whitefeather, July 2001
763808 *In Bed With the Boss's Daughter* by Bronwyn Jameson, July 2001
764219 *Dr. Desirable* by Kristi Gold, Feb. 2002
764502 *The Secret Millionaire* by Ryanne Corey, July, ?
764553 *Falling For The Enemy* by Shawna Delacorte, August 2002

Silhouette Romance:
097972 *Simply Unforgettable* by Pat Warren, Feb. 1993
153309 *Circle of Gold* by Diana Palmer, ?
520158 *It Happened One Weekend* by JoAnn Ross, full art on cover and back cover, March 1996.

Silhouette Shadows:
270615 *Mystery Child* by Carla Cassidy, Feb. 1996

Western Lovers:
885016 *Betrayed by Love* by Diana Palmer, no price, free introductory book
885261 *Wellspring* by Curtiss Ann Matlock, signed, ?
885407 *A Deadly Breed* by Caroline Burnes, signed, ?

JAGUAR BOOKS: (SWEDEN):
132 *Svart Bensin* by Brett Halliday, 1958, cover reuse

LION BOOKS:
66 *The Ranch Cat* by William Hopson, Aug. 1951, signed

Mills & Boon: (an imprint of Harlequin Books)
? *The Fatherhood Secret* by Grace Green, ?
? *A Forbidden Desire* by Robyn Donald, signed, ?
? *To Tame A Tempest* by Sue Peters, signed
? *The Sister Swap* by Suan Napier, ?
H4020 *An Unsuitable Wife* by Lindsay Armstrong, Feb. 1994
H4098 *Passion Becomes You* by Michelle Reid, June 1994?
H4106 *A Magical Affair* by Victoria Gordon, July 1994?
H4115 *Sense of Destiny* by Patricia Wilson, July 1994?
H4142 *Worlds Apart* by Kay Thorpe, Sept. 1994?
H4147 *Unchained Destinies* by Sara Wood, Sept. 1994?
H4190 *Raw Silk* by Anne Mather, Dec. 1994?
H4246 *Burning With Passion* by Emma Darcy, signed, April 1995?

Paperback Library: (the "Superspade" series)
64-267 *Death For A Blue-Eyed Soul* by B.B. Johnson, March 1970
64-305 *Black is Beautiful* by B.B. Johnson, April 1970
64-343 *Mother of the Year* by B.B. Johnson, Aug. 1970
64-388 *That's Where The Cat's At, Baby* by B.B. Johnson, June 1970
64-482 *Bad Day For A Black Brother* by B.B. Johnson, Nov. 1970
64-657 *Blues For A Black Sister by B.B. Johnson*, Aug. 1971

PENNANT BOOKS: (A BANTAM BOOKS IMPRINT)
P16 *Lily in her Coffin* by Ben Benson, 1953
P32 *Walls Rise Up* by George S. Perry, 1953
P35 *Walk on the Dark Bridge* by William O'Farrell, Jan. 1954
P39 *Amencan Me* by Beatrice Griffith, Feb. 1954
P41 *The Bronze Mermaid* by Paul Ernst, Feb. 1954

POCKET BOOKS:
50413 *Traps Need Fresh Bait* by Erle Stanley Gardner, April 1968
55946 *The Count of 9* by Erle Stanley Gardner, 5th printing, June 1969

PYRAMID BOOKS:
N2709 *The Volcanoes of San Domingo* by Adam Hall, May 1972

POPULAR LIBRARY:
754 *Let me Alone* by Donald Windham, 1956
781 *Take All You Can Get* by Steve Fisher, 1956
809 *My Brother's Wife* by Harry Davis, 1957
825 *Scandal in Troy* by Eva Hemmer Hansen, Nov. 1957
G162 *The Reckless Years* by Virginia Oakey, July 1956, uses the cover art from **50-449** on the back cover
G165 *Never Too Young* by Joseph Weeks, 1956
G167 *A Room in Paris* by Peggy Mann, Sept. 1956
G171 *A Tale For Midnight* by Frederic Prokosch, Nov. 1956
G175 *Children of the Dark* by Irving Shulman, Jan. 1957
G178 *Hot Winds of Summer* by John H. Secondan, 1956
G189 *All The Trumpets Sounded* by W.G. Hardy, no date
G192 *The Sleepless Moon* by H.E. Bates, June 1957, similar pose as **G428**
G193 *Keep The Aspidistra Flying* by George Orwell, June 1957, same art reused on **125-31**, *Married Men*
G195 *The Valley of God* by Irene Patai, July 1957
G196 *Sisters of the Night* by Jess Stearn, 1957
G202 *Ten Days in August* by Bernard Frizell, 1957
G215 *The Red Room* by Francoise M. Joris, March 1958, see **M2081**
G221 *A House on the Rhine* by Frances Faviell, March 1958
G222 *Walk Through The Valley* by Borden Deal, March 1958
G226 *God is Late* by Christine Arnothy, April, 1958
G234 *The Priest* by Joseph Caruso, May 1958
G239 *I Take The Rap* by Gordon Shelly, May 1958
G243 *Queen of the East* by Alexander Baron, June 1958
G284 *The Wicked Blade* by Robert Carse, Nov. 1958
G289 *Seize The Day* by Saul Bellow, Dec. 1958
G307 *The Boy Came Back* by Charles Knickerbocker, Feb. 1959
G310 *Time to Remember* by Wayne Anderson, Feb. 1959
G313 *Double Agent* by Gene Strackelberg, Feb. 1959, same cover art as **SP172**
G334 *A Secret Story* by William Sarpyan, May 1959
G360 *Love is a Man's Affair* edited by Fred Kerner, 1959
G379 *Gentle Annie* by MacKinlay Kantor, Oct. 1959, same cover art as **60-2303**, Homer Crist.
G382 *Amiee* by M.L. Law, Nov. 1959
G399 *Unarmed in Paradise* by Ellen Marsh, Jan. 1960
G410 *The Affairs of Nicholas Solon* by Monroe Engel, Feb. 1960
G419 *Town For Scandal* by Ruth Tabrah, March 1960
G420 *Tell Me, Stranger* by Chas Bracelen Flood, March 1960
G428 *Someone To Love* by Nina Farewell, April 1960, pose similar to **G192**
G437 *The Neighborhood* by David Mark, May 1960
G438 *This Land is Mine* by Wyatt Blassingame, May 1960
G454 *The Hot Summner Days* by Sue Faufman, June 1960
G457 *Walk into Hell* by Richard Hubler, June 1960
G465 *By The North Gate* by Gwyn Griffin, Aug. 1960
G471 *Passion in the Gale* by Jane Winton, 1st 1960
G492 *The Cracker Jack Marine* by Ben Masselink, Nov. 1960, MTI
G517 *A Race of Rebels* by Andrew Tully, Feb. 1961
G544 *Sisters of the Night* by Jesse Stearn, 1961
G560 *Donovan's Brain* by Curt Siodmak, SF, 1961
G562 *The Monitor Affair* by Clarence B. Kelland, Dec. 1962
G570 *The Fortunes of Captain Blood* by Raphael Sabatini, March 1962, same cover as **60-2170**, *Way of A Buccaneer*
SP5 *Between Heaven and Hell* by Francis Gwaltney, 2nd printing, Oct. 1956
SP7 *A Tree Grows in Brooklyn* by Betty Smith, Nov. 1956
SP9 *Roll Back The Sky* by Ward taylor, March 1957
SP11 *The Butchers* by Leonard Bishop, 1957
SP13 *Onionhead* by Weldon Hill, Jan. 1958
SP14 *Three Comrades* by Erich Maria Remarque, Jan. 1958, uses cover from **SP119** on the back cover
SP18 *Shadow of the Moon* by M.M. Kaye, April 1958
SP27 *A Moment of Truth* by Francis I. Gwaltney, Sept. 1958, same art as on **E109**
SP29 *Good Deeds Must Be Punished* by Irving Shulman, Oct. 1958
SP44 *Dark Fury* by Helga Moray, 1959
SP50 *Kingsblood Royal* by Sinclair Lewis, Sept. 1959
SP51 *The Greater Glory* by Lester Gorn, Nov. 1959
SP56 *Henderson The Rain King* by Saul Bellow, Feb. 1960
SP59 *Save Me the Sun* by Hassoldt Davis, May 1960
SP66 *The Doctors* by Andre Soubrian, Sept 1960
SP69 *The Pagan King* by Edison Marshall, 1960
SP77 *Francis of Assisi* by Louis DeWohl, Dec. 1960
SP79 *Woman Surgeon* by Else Laroe, MD, Jan. 1961
SP82 *Ten Days in August* by Bernard Frizell, 1961
SP83 *Sun in Capricorn* by Hamilton Basso, April 1961
SP85 *Ritual In The Dark* by Colin Wilson, April 1961
SP93 *The Yankee Brig* by Carter Vaughan, May 1961
SP100 *The King's Vixen* by Pamela Hill, June 1961
SP111 *Waikiki Beach* by H. Allen Smith, Aug. 1961
SP119 *To Step Aside* by Noel Coward, Sept. 1961, uses cover art from **SP14** on the back cover
SP140 *Lay Seige to Heaven* by Louis DeWohl, Jan. 1962
SP157 *The Vandal* by Richard O'Connor, April 1962
SP159 *Christ in Concrete* by Pietro DiDonato, April 1962
SP172 *The Pursuit of Agent M* by DeWitt Copp, June 1961, same cover as **G313**, *Double Agent*
SP173 *Flight Into Camden* by David Storey, June 1962
SP187 *View From the Top* by Al Hine, Sept. 1962
SP387 *Which Ones Are The Enemy?* by George Garrett, no date
SP391 *Payment Deferred* by C.S. Forester, 1965
K2 *No Signposts in the Sea* by V. Sackville West, May 1962
K7 *The Fox and the Camelias* by Ignazio Silone, 1962
E109 *Tender Victory* by Taylor Caldwell, April 1964, a reuse of art from **SP27**
M2018 *Down There on a Visit* by C. Isherwood, Jan. 1963
M2081 *The Hour Awaits* by March Cost, no date, cropped out back cover repeated, front cover same as **G215**. *The Red Room*
W600 *A Treasury of Ribaldry, Volume 1*, edited by Louis Utermeyer, Dec. 1959
W800 *A World I Never Made* by James T. Farrell, April 1960
W1101 *No Star is Lost* by James T. Farrell, Jan. 1961
W1106 *Father and Son* by James T. Farrell, July 1961
W1112 *My Days of Anger* by James T. Farrell, Nov. 1961
W1180 *The Square Trap* by Irving Sculman, (aka *The Flesh is Real*), not same cover art but reversed layout of Dell Book **D349**
125-31 *Married Men* by Ira Wolfert, no date, same art as **G193**
50-449 *The House on Coliseum Street* by Shirley Ann Gray, no date, uses the cover art from **G162** on the back cover
60-2101 *Rogue's Yarn* by John Jennings, no date
60-2102 *February Hill* by Victoria Lincoln, no date
60-2170 *Way of The Buccaneer* by Davenport Stewart, no date, same cover as **G570**
60-2303 *Homer Crist* by John Brick, no date, same cover as **G379**. *Gentle Annie*
445-00270 *The Pagan King* by Edison Marshall, no date
445-01339 *Thorpe* by Mary Dutton, no date

EAGLE BOOKS: (A POPULAR LIBRARY IMPRINT)
EB95 *I Am Fifteen and I Don't Want to Die* by Christine Arnothy, Oct. 1957

SIGNET BOOKS:
820 *Shnek With Pleasure* by Toni Howard, Dec. 1950
830 *Night Unto Night* by Philip Wylie, Dec. 1950
840 *The Sheltering Sky* by Paul Bowles, 1951
845 *Tiger in the Garden* by Speed Lamkin, 1951
851 *Tiger in the Garden* by Speed Lamkin, Feb. 1951
854 *Memory and Desire* by Leonora Hornblow, March 1951
S1991 *Calamity Fair* by Wade Miller, 4th printing, Sept. 1961
? *The Fox and the Canellias* by Ignazio Silone, 1961
S2063 *Kilroy Gambit* by Irwin Blacker, April 1962
D2120 *The Plotters* by Alan Caillou, May 1962
D2186 *A Very Private Island* by Z.Z. Smith, Oct. 1962
P2215 *The Assistant* by Bernard Malamud, 7th printing
G2322 *Shoot To Kill* by Wade Miller, 4th printing, July 1963
T2323 *The Fever Tree* by Richard mason, July 1963
P2371 *Rampage* by Alan Caillou, MTI, Oct. 1963
G2374 *Guilty Bystander* by Wade Miller, 4th printing, Sept. 1963
T2404 *Tom Jones* by Tom Fielding, MTI, Dec. 1963
T2504 *The Mercenary* by Charles Durbin, Sept. 1964
G2569 *The Body in the Bed* by Bill Ballinger, 5th printing, Oct. 1964
T2928 *Ramage* by Dudley Pope, July 1966
P2951 *The False Beards* by Alan Williams, July 1966
T3327 *Love Play* by Alexander Eliot, Dec. 1967
Q3440 *The Savages* by Ronald Hardy, June 1968
T3832 *The Fortec Conspiracy* by Addeo and Richard, SF, April 1969
Q3866 *The Gunner* by William Stevens, June 1969
Y4049 *Trial of Honor* by William Pearson, Sept. 1969
T4101 *The Temple Gods Guard My Dogs* by D. Sinclair, Dec. 1969
Q4286 *The Hero Ship* by Hand Searls, July 1970
W6018 *The Cry and the Covenant* by Morton Thompson, 14th printing, June 1955

ULLSTEIN BOUCHER: (GERMAN PAPERBACKS):
? *Caroline, Mon Amour* by Susanne Scheibler, ?

WORLDWIDE LIBRARY: (AN IMPRINT OF HARLEQUIN BOOKS)
260911 *Savings and Loam* by Ralph McInerny, ?
261527 *Abracadaver* by Ralph McInerny, ?
26156X *Judas Priest* by Ralph McInerny, ?

ZEBRA BOOKS:
4979X *Lord Wakeford's Gold Watch* by Paula Tanner Girard,?
51115 *Breath of Honor* by Phylis Warandy, signed
51123 *Lord Merlyn's Magic* by Marcy Stewart, ?
51751 *A Touch of Merry* by Irene Loyd Black, signed, ?

Jack Lane

and the Brown Derby: 1947-1987

BY TIM LASIUTA

Jack Lane at the Brown Derby, c. 1980s

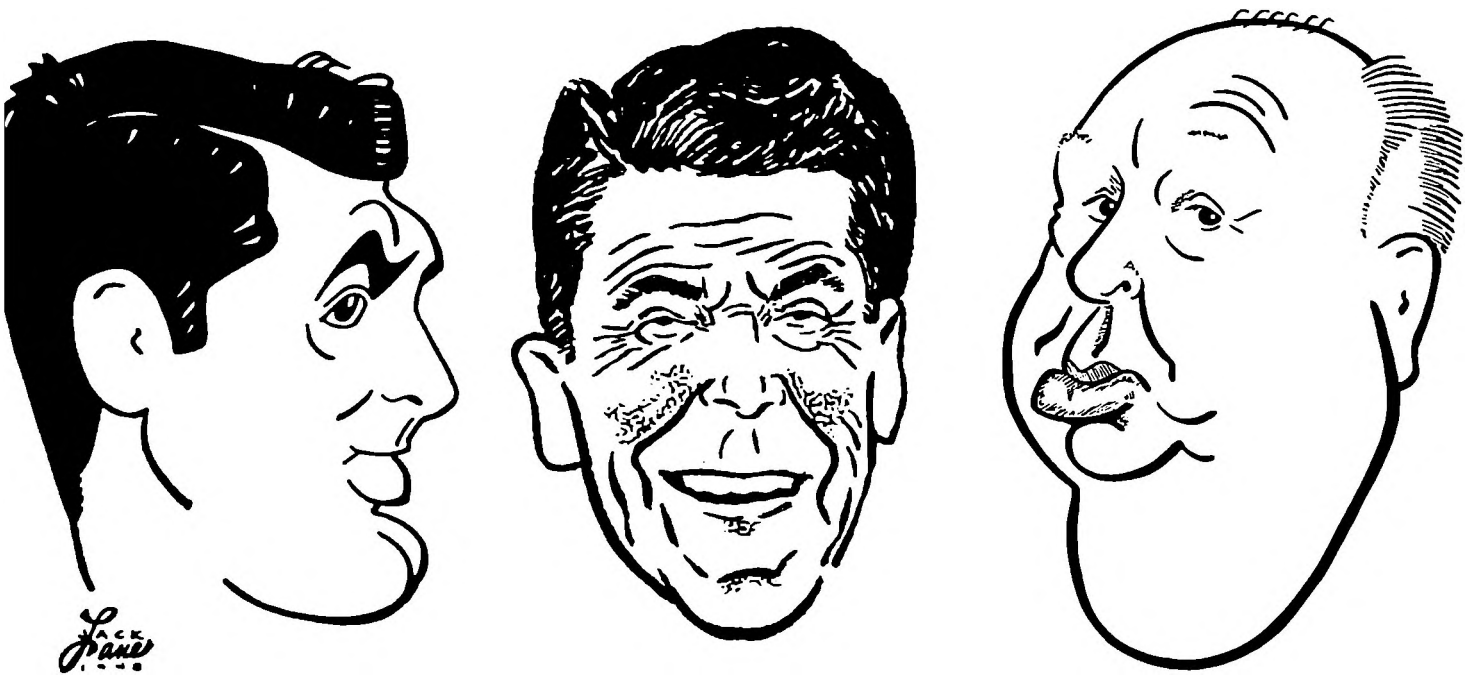
The word caricature—originating from the Latin form of 'caricatura,' which means, 'to load'—is defined as the depiction of a person in which distinguished features are exaggerated for comic or grotesque effect. For a true understanding of this form of art, one must consult the work of either Jack Lane or Al Hirschfeld, as the art of true 'carictura' is rare. Rarer still is the artist who is able to achieve respect—even honor—in the practice of the form.

A place in Hollywood known as the Brown Derby had long been a refuge for the 'Who's Who' of Tinseltown, the walls plastered with the likenesses of numerous celebrities. Two artists—a man known as Vitch and later, Jack Lane—catalogued the visits of directors, writers, politicians, actors, and sports stars in caricature from the early 1930s until the Brown Derby closed its doors for good in the mid-'90s.

"The Derby actually opened in 1929," Jack Lane told me, "and it had huge walls and big ceilings. In 1932 or so, an artist named Vitch would do caricatures (in exchange) for mashed potatoes. They would feed him, and he would draw pictures of the guests.

"The restaurant was getting pretty well known at the time, and the guest list included the best and brightest of Hollywood. He did pictures of William Randolph Hearst, Clark Gable and Carole Lombard, Bill Powell, Tom Mix, and many people like that. He did that for quite a while, and suddenly he disappeared without a trace. They went for some time without an artist—until I came on the scene in 1947."

Though Jack Lane was not a formally trained artist or illustrator, his natural talent for caricature was obvious. "When I was in school," he said, "I had picked up on the caricature bit. I loved to



sketch people in a cartoon-type approach, and I was always drawing. I think it was just God given talent.

"When I first got out of school, I wanted to take up the art of caricature, and to study it. I (initially) went to art schools, but they all kept telling me that I'd have to take cartooning and portrait study, and combine the two. So, I thought, I may as well do that myself.

"I had a hero, a guy by the name of Roy Nelson, who worked for the *Chicago Daily News*. This guy, to this day, is the best of them all. He could distort a face to the moon, but you knew exactly who it was supposed to be. That's the problem with some caricaturists—the distortion is so great, they lose reality altogether.

Norman Rockwell poses for Jack Lane, c. 1950s

"My first exposure to Hollywood was not the Derby, but actually (in) Vaudeville. When I played the theatres from Vancouver and Hollywood and East, I drew people in the show. It was a good training ground for the Derby as I met many of the performers before they were 'Hollywood' stars.

"One thing I remember well is that I played Vancouver once and almost froze to death on the walk to the theatre from the hotel. When we walked to the theatre we arrived early so we could thaw out before the first show. My Vaudeville experience came in handy at the Derby as well—not only did I understand the stars a little, but it gave us a common experience to talk about.

"The way I did the caricatures was interesting. I drew a sketch when I sat, and I talked to the customers. When I first started at the Derby, I would tell people that I was the son of Vitch, and that would break the ice so we could start talking. I did (the caricatures) in pencil, and I wanted to capture an expression. Smiles were what I really wanted to capture.

"Some of the people were difficult to get smiles from, and I often thought that to smile would kill them! Usually it was a case of working with them to get the facial expressions you wanted. (The reason) I worked in pencil (was) so I could erase the lines when I needed to. Later, I would take my sketch back to the studio and work up an ink piece the stars would sign that would go on the wall.

"The most world-renowned person I ever drew was Bob Hope. He was as down to earth as you could ever be...He was a good guy, and the waiters loved him. Just like Victor Borge—they were both funny.

"Over the years, many funny, funny things happened. One Friday night, I was sitting at a table with four men (because) it was fight night at the Legion Stadium behind the Derby. The stars would pack the place because they were all going to the fights. They had fought with their directors all week, so it was their turn to watch someone else fight. They wanted me to draw two of them; one of them was Peter Lawford, and the other was Matt Killer Gray. I found out later that Gray was George Rafts' bodyguard. They wanted him done.

"The other two guys were funny. One of them had ordered oysters on a half shell, and they had taken the oysters out and put them in their hair...and the other guys fell out of their chairs laughing. Those guys were Jerry Lewis and Dean Martin. The Derby didn't want to draw them because they were just nightclub comedians... and they didn't warrant being up on the wall. Now, you think about Martin and Lewis, and wonder who Peter Lawford was. Peter tipped me that night, but no else did.

"As the resident caricaturist, there was always one night that no one except the celebrities could get in—except for me. The Christmas parade was the highlight of the year in Hollywood, and the stars would ride in their own cars. They would meet at the

Derby, and the parade would start behind the Derby. It would normally be a cold night, so everyone would imbibe; and by the time they left, they all thought they were Santa Claus.

"They were real stars: Mickey Rooney, Judy Garland—everyone would be there. Today, the 'stars' really aren't. The word 'celebrity' is a thing of the past. There were people who were big stars who never came into the Derby, like Jimmy Stewart or Jimmy Cagney. The stars would know when they came that they would see other people from the industry, and that they were not going to be the main attraction. The attitude of many of those people was that 'you're lucky to be drawing me.'

"There were three owners I worked for," Lane continued, "Bob Cobb, the inventor of the Cobb salad, being one of the them. When he passed away, his actress-wife took over, and finally, a German named Wallace Delby. He bought the Derby, and when he closed it in 1955 there was a shock around Hollywood.

"There was no apparent reason to close it. Everything on the walls—the memorabilia, the pictures—was all put in storage. A year later, he bought a new building in Pasadena and re-opened the Derby in a new location. Like the Derby before, the new place was filled every night. One night, though, he gets in a beef with the people who owned the building, so he closed it. He opened one again, and then closed that as well. Every time he closed one up, he would store the drawings until he reopened.

"At one time, he opened a Derby in Florida. So he wanted to do a Hollywood Boulevard, and he opened the Brown Derby with photocopies of the original drawings on the walls. He didn't know one celebrity from another! Many of the drawings I didn't even know who they were when I saw them. Another funny thing is that over the years, not one owner ever asked me what happened to the pencil drawings. The result is that I have a room full of original pencil drawings.

"Caricature was my talent, and even though I spent some time in the Army, I never stopped drawing. When I was in the Army, I tried to save the comic pages from being an obituary column with a strip that that had myself based on funny, funny situations that included well-known celebrities. I would never identify the star, but I wouldn't have to. I sent it to syndicate after syndicate, but it was never accepted. So, after the war, I started at the Derby, and I didn't leave until it closed.

"Over the years I've developed a good business working conventions and parties, and for the last 20 years with the Rotary Club for their annual conventions. As an artist, I have tried to market my work through various means, the latest being eBay. The problem that I have is that there are so many people looking for items, that I only get between 100 and 150 looking at each auction.

"With eBay, the price people are willing to pay for a piece of Jack Lane art is around $50, which is quite a bit lower than what I started out hoping for. Also, the people that look at eBay are more likely to look under Beyoncé than Bing! People stumble across my work by accident rather than by design, unless they know who I am and what the Derby was.

"I have always believed that we are all born artistic. Give a child a piece of paper and crayons, and before long you have a stick house and a stick family portrait. At some point we stop developing our natural talent—some stop at crayons or felt pens—while others spend their lives recreating life in two dimensions. In some ways I am thankful for that, otherwise we'd have so many more starving artists!

"I have two daughters and a son, and my son makes me look like a bum as an artist. He is very much a fine artist, whereas I am a caricaturist. And that makes me both proud and happy. I was good enough to spend 45 years at the Brown Derby, and with my memories of the thousands of people I spoke with, I am well pleased with my life's work. The Hollywood Museum of Entertainment is featuring my work from April to June of this year, and I am excited to see my work displayed as art history—rather than decoration."

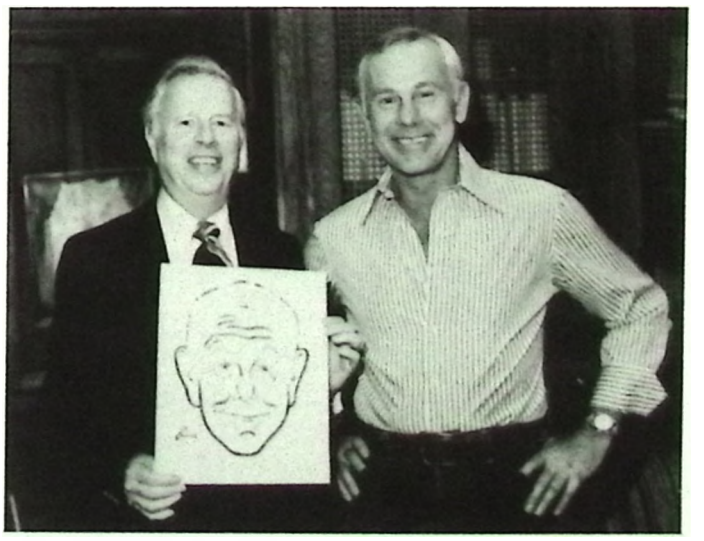
A partial list of caricatures by Jack Lane includes:

Eve Arden; John Agar; Amos & Andy; Yul Brenner; Lucille Ball and Desi Arnaz; Carol Burnett; Milton Berle; Max Baer; Ernest Borgnine; Ray Bradbury; Bing Crosby; Johnny Carson; Doris Day; Sammy Davis; Jimmy Durante; Buddy Ebsen; Cary Grant; Bob Hope; Spike Jones; Laurel & Hardy; Groucho and Harpo Marx; Frank Morgan; Robert Mitchum; George Montgomery; William Powell; Ronald Reagan; Mickey Rooney; Edward G. Robinson; Shirley Temple; Danny Thomas; Rin Tin Tin; Ed Wynn; John Wayne; and many, many others.

— © 2004 by Tim Lasiuta

Jack Lane's art can be purchased online at www.venturablvd.com/jacklane, or by mail at Jack Lane Studio, 5769 Rolling Road, Woodlawn Hills, CA 91367.

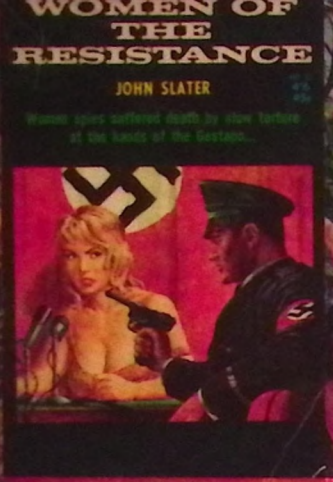
Tim Lasiuta is a freelance writer from Canada. His book Collecting Western Memorabalia *is due out later this year from McFarland Publishing of North Carolina.*



Jack Lane with Johnny Carson, c. 1980s

Bushido
The stark truth behind brutal Japanese war crimes.
JAMES HOLLEDGE SERIES
4'6

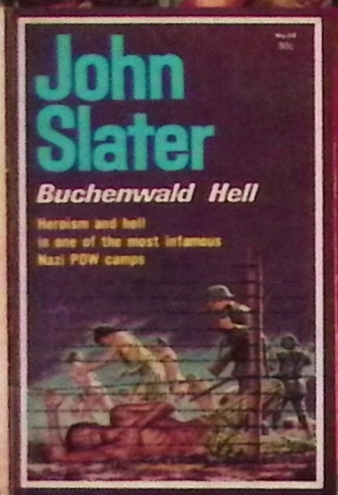
ROXANA
MARCIA McEWEN

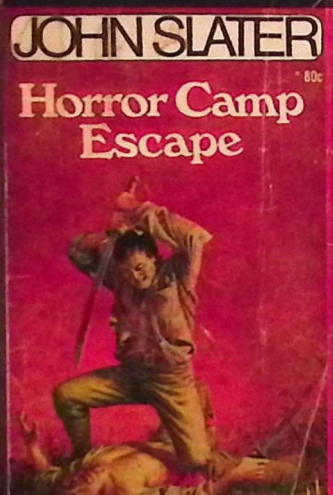

WOMEN OF THE RESISTANCE
JOHN SLATER

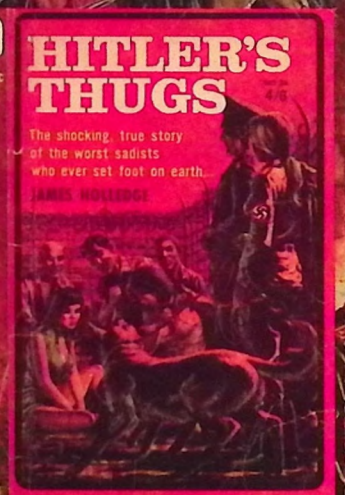
ESCAPE FROM THE HELL CAMP
4'6

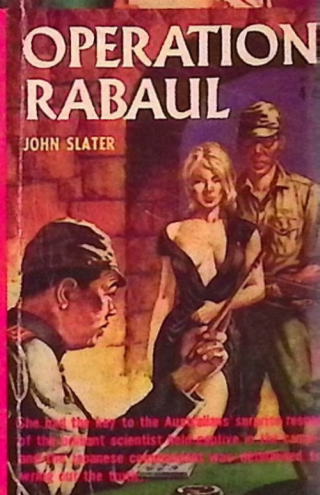
The Nazi Direktor wanted his women when he chose. Refusal meant indescribable torture at the hands of the sadistic doctor in Block Ten...
WOMEN OF AUSCHWITZ
JOHN SLATER

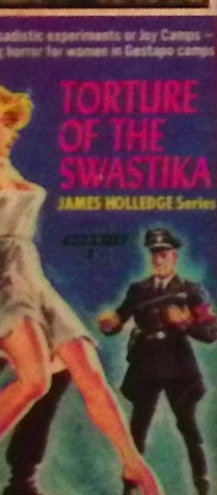
MMANDO
Captain "Pearly" Gates to resort to extreme tactics this dangerous assignment
R.CHARLETT

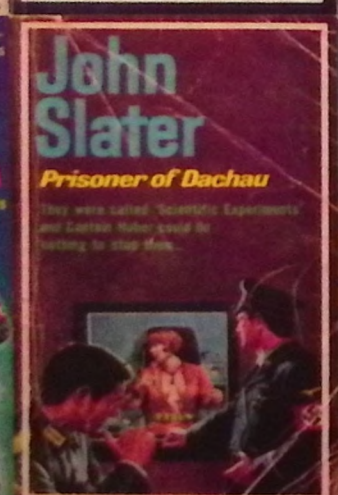

John Slater
Buchenwald Hell
Heroism and hell in one of the most infamous Nazi POW camps

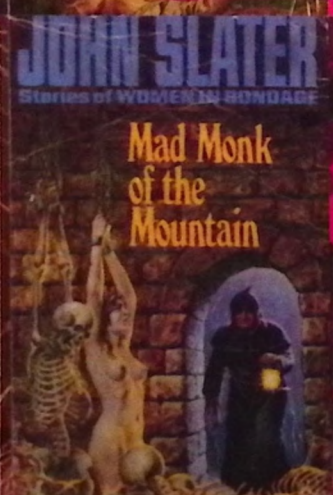

JOHN SLATER
Horror Camp Escape
80c

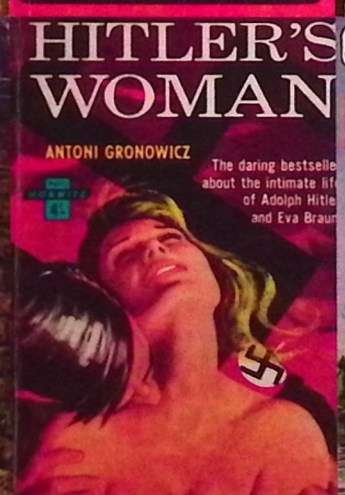

HITLER'S THUGS
The shocking, true story of the worst sadists who ever set foot on earth.
JAMES HOLLEDGE

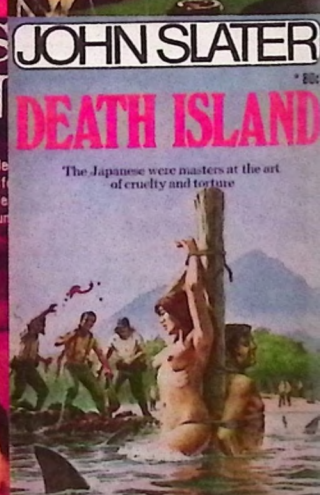

OPERATION RABAUL
JOHN SLATER


TORTURE OF THE SWASTIKA
JAMES HOLLEDGE Series


John Slater
Prisoner of Dachau

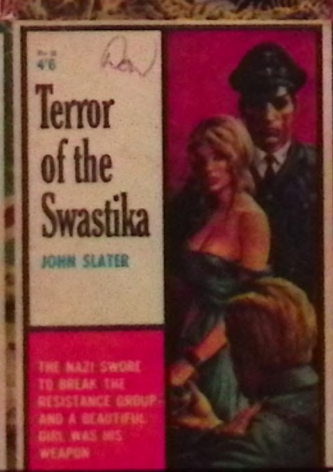

JOHN SLATER
Stories of WOMEN IN BONDAGE
Mad Monk of the Mountain


HITLER'S WOMAN
ANTONI GRONOWICZ
The daring bestseller about the intimate life of Adolph Hitler and Eva Braun


JOHN SLATER
DEATH ISLAND
The Japanese were masters at the art of cruelty and torture

SSALINA

John Slater
The Bamboo Cage


Terror of the Swastika
JOHN SLATER
THE NAZI SWORE TO BREAK THE RESISTANCE GROUP - AND A BEAUTIFUL GIRL WAS HIS WEAPON

jim kent
60c
Naked Fugitive

jim kent
60c
DEATH'S WAKE

An Introduction to the Lurid War Paperbacks of Horwitz Publications

by John Harrison

In recent years, the Sydney, Australia-based Horwitz company has become well-known as the respected publisher of such mainstream, glossy monthly magazines like *TV Soap* and *Inside Sports*, as well as a string of popular children's books and a series of gardening manuals compiled by high profile Australian TV personality Don Burke.

But no doubt many readers of their current publications would be more than a little dismayed, shocked, and even disgusted to learn that during the 1960s and early-1970s Horwitz made their mark by grinding out a seemingly endless stream of lurid war-themed paperbacks, most of which proudly wallowed in the sadistic torments which the German and Japanese powers meted out on their enemies during World War II. What made these paperbacks even more unusual (particularly the Nazi themed ones) is the fact that Horwitz was a Jewish-owned company.

Founded in 1920 by Peter Horwitz, the company initially published sporting journals and trade papers before expanding into the paperback market just after the war with a series of sci-fi and Western titles that were published under the imprint of Transport Publishing Company. Between 1950 and 1952, Horwitz published *Thrills Incorporated*, Australia's first science-fiction magazine, and their success enabled them to survive the lifting of import restrictions in 1958, which put a lot of smaller businesses out of action.

Horwitz's biggest paperback successes, sales wise, were undoubtedly their line of Carter Brown detective mysteries (penned by A. G. Yates) and J. E. Macdonnell's wartime naval adventures, both of which the company was still publishing well into the 1980s. They also found a strong readership for their Perry Mason and Raymond Chandler titles in the early-'60s (the Chandler books stand out particularly well, thanks to their terrific Theo Batten cover art). They also published the war comic *Battle Action* during the late '50s. However, it is their more salacious titles that are the most interesting.

By the late '60s, Horwitz had begun to turn away from reprinting popular overseas material in order to concentrate on original titles written by local, mostly unknown authors (although they did continue to reissue occasional titles imported from the U.S., particularly from the Midwood company). It was no doubt a money saving move, but one which yielded unlikely fruits. Although they would have been considered little more than mindless lunchtime fodder at the time of their publication, Horwitz's adult paperbacks have survived as little documents of some of the more extreme and odd-ball aspects of low-rent Australian culture, encompassing subjects as diverse as true crime, film tie-ins for local exploitation films, and the (mostly fictional) lives of sex workers in Kings Cross (a suburb of Sydney notorious for its prostitution and drug rackets).

For these titles (which were usually published under their Scripts and Stag imprints), Horwitz mostly eschewed the use of original cover art in favor of cheap photographs featuring (usually topless) young models in suitably provocative poses. Strangely, this cost-cutting process lent the books a more memorable, coarse quality which they otherwise might have lacked.

HORWITZ GOES TO WAR

The sadistic war paperbacks published by Horwitz exist in a strange, unique twilight world all of their own. While publishers in the U.S. (Monarch) and the U.K. (Badger) produced war paperbacks with rough plots and provocative cover art, none were as intrinsically mean spirited as the Horwitz titles, which focused—or to be more precise, wallowed—almost solely on the cruel torture and punishments which the Nazi and Japanese powers handed out to civilians (in particular, comely young females) and the Allied armies during the war.

Take one glance at the Horwitz war paperbacks and it's easy to see the type of cheap thrills readership which they were aimed at. Lurid, color saturated cover art firmly emphasized the sex and sadism angle of the novels. Of course, just like most other adult-oriented paperbacks from this era, the content of the Horwitz novels could rarely match the expectations raised by their titillating covers (although many of the stories still read as tight, tough, and enjoyable war adventures, particularly those penned by the prolific John Slater[1] and Jim Kent).

Extremely violent and salacious, the cover art employed by Horwitz for its war paperbacks emulated the gaudy artwork featured on the covers of '60s American men's magazines such as *Man's Story*, *Wildcat Adventures*, and *Men Today* (refer to Adam Parfrey's hardcover volume *It's a Man's World*, published by Feral

House in 2003, for a great history of these publications). Some of the local Australian artists whose work graced the covers of Horwitz paperbacks include Theo Batten, Peter Chapman, Maurice Bramley, and—most prominent of all—Col Cameron (see below).

The cover art employed by Horwitz for their war paperbacks invariably depicted a terrified woman, her clothes torn to shreds, being menaced by a leering Nazi commandant or Japanese general, reflecting an unmistakable glint of sex-and-sadism in the eyes. Col Cameron's use of primary colors in the artwork gave them a comic book feel, reminiscent of Norm Saunder's artwork on the infamous series of Topps' Battle bubble-gum cards produced in 1965[2].

For the most part, these war paperbacks stuck to a predictable formula, with their plots often interchangeable. But what they lacked in literary merit they more than made up for in both entertainment and exploitation value, and considering the inherent racism often found within their pages, it's quite astonishing that these books were being published as recently as the 1970s.

According to Lyall Moore, the director of Horwitz in the late-1990s, the company published a total of 16 paperback titles per month during the height of their popularity in the mid-'60s, with each title having a print run of 20,000 copies. Distributed mainly through railway newsstands across Australia, Horwitz ceased publishing their unique war paperbacks in the early-'70s, by which time their popularity had severely declined (killed off no doubt by the increasing tolerance for sex and violence in mainstream film and literature, as well as the introduction of hardcore sex films and magazines).

Written under contract, Moore remembers the author's payment at around Aus $250-$300 per title (certainly not a bad wage for the time, keeping in mind that most of these paperbacks clocked in at around 120 slim pages and writers like Ray Slattery and Jim Kent were grinding out one title per month on average).

Towards the end of their run, the Horwitz war paperbacks resorted to using photo covers, which although suitably lurid, could not match the effectiveness of their painted covers. And by the early '70s, with their paperback line just about died out, they were relegated to the dusty shelves of Australian op shops and second-hand bookstores, where they can (fortunately for collectors) still be picked up dirt cheap (often as low as 25 cents, although some of the more knowing stores have begun to charge up to Aus $10 for higher grade copies). Naturally, the paperbacks are more scarce in the U.S.A. and other countries outside Australia, and as their popularity begins to (slowly) grow in these countries, no doubt their value will begin to rise accordingly. (Recent eBay auctions for high-grade Horwitz Nazi paperbacks have begun to bring prices as high as US $30.)

COL CAMERON: SELECTED HORWITZ COVERS

Col Cameron was undoubtedly one of the prime keys to the success of Horwitz's line of war paperbacks. Without his stark—and often disturbing—cover art, it would be hard to imagine these books being as popular as they were, so effective was Cameron's work in capturing the promised thrills of what lay within its pages.

Cameron first began providing paperback covers for Horwitz in the early-'60s when Ron Smith was the art director for the company. Cameron at the time was working as an illustrator for the Australian political magazine, *The Bulletin*. His first covers for Horwitz were naval based scenes for a couple of J. E. Macdonnell titles before he found his ground with the more violent and savage Nazi/Japanese paperbacks.

Responsible by his own count for over a hundred Horwitz paperback covers, Cameron—no doubt like the majority of cover artists—seldom read any of the material prior to beginning work on a piece. Horwitz editor Roy Fuller would simply suggest a basic concept or theme for the cover and Cameron would be left to create the appropriate image, which would usually take the artist between a week or two to complete (unless it was a rush job—Fuller would often have Cameron working on two or three covers at once). As a freelance artist working from home, Cameron rarely had the chance to interact with the other Horwitz artists, and many of them are now unfortunately relegated to the pages of obscurity.

In his own words, Cameron churned out his Horwitz covers "like sausages," and was not always happy with the work he did for the company, viewing his time there primarily as a learning experience. (He also found himself at odds with the company when he provided some Western covers which didn't follow the thematic guidelines suggested by the publisher.)

While his work is appreciated amongst the rather small band of Horwitz devotees, Cameron's art has yet to find any real widespread acknowledgment within the pop culture art community. Unfortunately, Cameron himself will never see the result of any future interest in his work, as he passed away in 1999, perhaps only vaguely aware that his art had had any lasting impressions. (Graeme Flanagan, author of the *Australian Vintage Paperback Guide*, managed to track Cameron down for an interview just a couple years before his death.)

Fortunately, a lot of Cameron's original paperback art has survived, and is currently in the hands of his long-time partner (Lyall Moore recalls that most of the Horwitz artists received a flat fee of $150 for their covers—although Cameron himself has said that his early covers only earned him around $60—with the work being returned upon publication). Hopefully, an exhibition of his original art will be organized in the near future, which should help establish Cameron's reputation as one of Australia's most memorable pulp paperback cover artists.

[1] John Slater was a pseudonym for a number of authors, including Carl Ruhen, R. L. Taylor, and Carlene Hardy. However, most of the 84 paperbacks in the *John Slater* series were penned by Ray Slattery, who also wrote a number of war novels for Horwitz that were published under his real name.

[2] Topps' 66 card *Battle* set depicted the story of World War II via the use of some very violent artwork, which bore captions like *Execution At Dawn*, *Nazi Terror*, and *Torture Chamber*. Norman Saunders, who painted the *Battle* cards, was also responsible for the notorious series of *Mars Attacks!* cards which Topps issued in 1962 (see *Illustration* Issue number 2 for a detailed career overview).

Note: In some of their 1970 paperbacks, Horwitz advertised a magazine called *John Slater: Stories of Women In Bondage*—an adventure/men's publication—the debut issue of which was to contain short stories with titles like *Women of Manila*, *House of Torment*, and *Daughters of Agony* (the stories traversed subjects like black magic, coercion, bondage and discipline, and the familiar World War II territory). The magazine, which had an advertised cover price of 60 cents, was to also feature a full color centerfold painted by a regular Horwitz artist (no doubt Col Cameron was one of the potential artists, not only for the centerfold, but for the cover and story illustrations as well). Unfortunately, it looks like the magazine was cancelled before the first issue was even published, as no copies of it have ever surfaced, and even the Horwitz archives don't have a copy.

John Harrison is a freelance writer based in Melbourne, Australia, whose work has appeared in Headpress, Is It....Uncut?, *the* Something Weird Video *catalogues, and others. His book length version of his fanzine* Hip Pocket Sleaze*—devoted to the world of lurid adult paperbacks—is scheduled to be published by Headpress in the UK in 2004 (visit www.headpress.com). Harrison can be contacted via his website at* www.hippocketsleaze.freewebspace.com

CHECKLIST:

Titles are listed by author.

JAMES HOLLEDGE
Torture of The Swastika (1963)
Fall of The Roman Empire (1964)
Sex And The Sun King (1964)
Sex Broke The Roman Empire (1964)
Sex Set The Pharoah's Destiny (1964)
Hitler's Thugs (1965)
Hitler's Murder Master (1965)
For Valour (1965)

JIM KENT
Partisan Patrol (1966)
Slave Women (1967)
Nazi Holocaust (1967)
Resistance Woman (1967)
Death Camp (1967)
Coastwatch Command (1968)
Death's Paradise (1968)
Chains of Bamboo (1968)
The Warrior Gods (1968)
Slave Women of The Congo (1968)
Chained Women (1969)
The Devils' Mistress (1969)
Oasis In Hell (1969)
Revolt of The Jews (1970)
Sold For Pleasure (1970)
Women of Landau (1970)
Terror In Paradise (1971)
Women of Stalingrad (1971)
Gestapo Atrocity (1971)
In Chains To Hell (1971)
The Execution (1972)
Jungle Atrocity (1973)
Jungle Slaves (1973)

KEN MACAULEY
The Nuclear Nazi (1968)

MARCIA MCEWAN
Roxana (1964)

JOHN SLATER
The Horror Camp (2nd, 1965)
Camp of Terror (2nd, 1966)
Sin Camp (2nd, 1966)
Joy Camp (2nd, 1965)
Torture Road (2nd, 1967)
Women of Auschwitz (2nd, 1966)
Gestapo (2nd, 1967)
Two For Auschwitz (1964)
Women Under The Samurai (1964)
Terror of The Swastika (1965)
The Captive Women (1965)
Woman's Compound (1965)
Women In Terror (1965)
Women of The Resistance (1965)
The Shame of Auschwitz (1965)
Butcher of Auschwitz (1965)
Gestapo Captive (1965)
Manila Nightmare (1965)
Death March (1966)
Horror Camp Escape (1966)
Swastika Castle (1966)
Hitler's Experiment (1966)
Gestapo Prisoner (1966)
The Wrath of Jimmu (1966)
Victim of The S.S. (1966)
The Slash of Death (1966)
The Nazi Fiends (1967)
War Lord's Women (1967)
Experiment At Ravensbruck (1967)
Buchenwald Hell (1967)
Prisoner of Dachau (1967)
Valley of Slaves (1967)
The Bamboo Cage (1967)
Jungle Captive (1967)
Bride of The Headhunter (1967)
The Commandant (1968)
The Savage Warriors (1968)
The Nazi Lover (1968)
Brides of Terror (1968)
Woman of Blood Island (1968)
Love Slave of Paris (1969)
Gestapo Fugitive (1969)
Prisoner of Torture Alley (1969)
Slave Ship (1970)
Slave of The Apaches (1970)
White Squaw (1970)
Torture Chamber (1970)
Sadist Carry Knives (1970)
Mad Monk of The Mountain (1971)
Satan's Captive (1971)
Beast Woman of Buchenwald (1971)
Bikie Slave (1972)
Spoils of War (1972)
Island Hell (1972)
Death Island (1973)

(Special thanks to Graeme Flanagan for his help in compiling this bibliography and providing information on Col Cameron. Graeme's essential reference work, the *Australian Vintage Paperback Guide*, was published by Gryphon Books in 1994 and is still available from their website at www.gryphonbooks.com.)

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New and Notable Books

THE DEVIL IN DESIGN: THE KRAMPUS POSTCARDS

EDITED BY MONTE BEAUCHAMP
168 PAGES, FC
$18.95 SOFTCOVER
FANTAGRAPHICS BOOKS

In the Christmas traditions of Europe, the Krampus is Saint Nicholas's dark servant—a hairy, horned, supernatural beast with pointed ears and long slithering tongue. Whereas Saint Nicholas would reward children who had been good all year with treats, those that had been disobedient were paid a visit by the Krampus. The Krampus terrorized the naughty children until they promised to be good. Some he'd spank; others he'd whip, while others he'd shackle, stuff into his large wooden basket, and then hurl into the flames of Hell! Such scenarios were delineated by skilled and imaginative Old World craftsmen, and then printed on penny postcards to be disseminated throughout Europe.

The Devil in Design is a fascinating, full-color compendium of extremely rare, late 19th and early 20th-century Krampus postcards gathered from key postcard collections from around the world. Lavishly illustrated with over 150 striking and stylized full-page examples, the book also includes a short introduction tracing the character's origin and its overwhelming popularity throughout Europe. Beautifully designed by Monte Beauchamp, editor and designer of the popular graphic arts anthology, *BLAB!* [reviewed in the last issue] this new book is a stunning example of the fine new books of classic illustration art that have been appearing lately. The reproductions are first rate, and Monte has crafted a book that is hard to put down, or to put away on the shelf. I've had mine on my desk for weeks, and I can't stop looking at it.

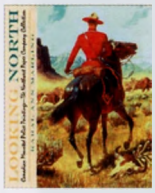
The Devil in Design is the first English-language book to offer this breathtaking collection of the finest, rarest, and most visually-stunning Krampus cards history has left to offer. With the original postcards selling for $50 and up, this book is a fantastic introduction to these wonderful cards. Look for a short excerpt from this book in the next issue of *Illustration!*

PARRISH BLUE

BY RONALD S. MARQUISEE
27 MINUTES, SOUND, COLOR
$39.95 (DVD)
MEDIA ARTISTS, INC.
1-800-810-5458

Parrish Blue is a film originally produced in 1967, shortly after the death of Maxfield Parrish. At the time of production, his home and studio in Cornish, New Hampshire, were just about as he left them when he died at age ninety-six. Throughout the film, his son, Maxfield Parrish, Jr., and artist and friend, Norman Rockwell, comment on Parrish's life and work, and many original paintings and drawings are shown. An interview with the artist's son takes place in Parrish's studio, and it is great to see his fascinating workshop preserved in this film.

The DVD is a transfer from a recently discovered "answer print" of this rare film, and though it shows some scratches and grain, it remains a compelling portrait of the artist and is one of the only films ever made on his life and work. It is a rare treasure, indeed, and worth the rather steep price of $39.95.



LOOKING NORTH: THE ROYAL CANADIAN MOUNTED POLICE ILLUSTRATIONS

BY KARAL ANN MARLING
160 PAGES, FC
$35.00 HARDCOVER
AFTON HISTORICAL SOCIETY

The famed Northwest Mounted Police was established in 1893 to bring peace and order to the Canadian prairie. Their reputation for dependability and performance was exactly the message Northwest Paper/Potlatch Corporation wanted to convey about its printing papers. Beginning in 1931, Chicago ad man Frank Cash commissioned nearly 500 illustrations of Mountie subjects in oil, watercolor, and line drawings to merchandise the company's products in print ads, calendars, note pads, and sample books. The *Maintain the Right* illustrations of the gallant Mounties became an instant advertising success, and one of the longest-running campaigns in American advertising history. In 1981, the Potlatch Corporation, headquartered in Cloquet, near the Tweed Museum of Art's home in Duluth, donated 374 original Mountie illustrations to the museum, where the collection is cared for and selections regularly exhibited.

In all, sixteen artists painted Mountie subjects for Northwest Paper/Potlatch Corporation, including such notable illustrators as J. Allen St. John, Hal Foster, Burne Hogarth, Irwin Shope, and Arnold Friberg. While some of these artists contributed only a few images to the campaign, Friberg was the most prolific of the Mountie illustrators, painting some 200 subjects over a 33-year period.

Looking North brings together a spectacular gallery of 140 full color reproductions from this collection, including images by Hal Foster (10 pieces), J. Allen St. John, Burne Hogarth, Frank Godwin, Studley Burroughs, Benton Clark, Harold Michelson, Arnold Friberg (many dozens of fine paintings), Paul Proehl and others. Accompanying the images is an essay by Karal Ann Marling, a noted authority on popular culture.

BLACK AND WHITE IMAGES: THE SECOND COLLECTION

EDITED BY JIM VADEBONCOUER
112 PAGES, B&W
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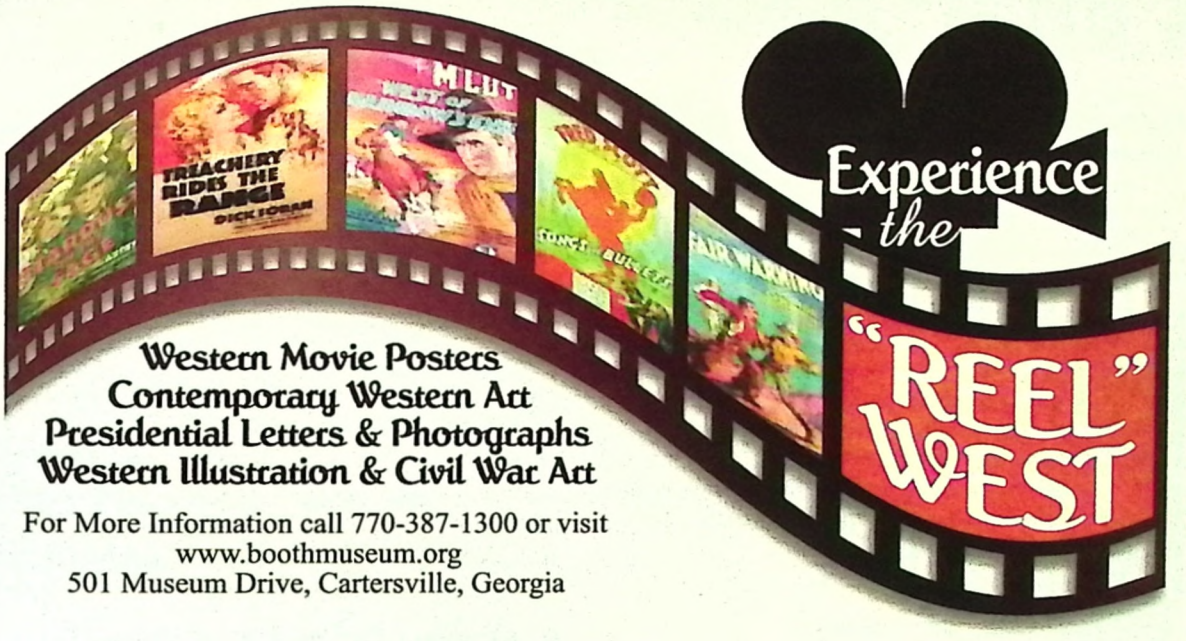
Jim Vadeboncouer's latest spectacular black and white annual features 300 illustrations from 60 different artists, and covers a wide range of techniques and media. Included in this issue of ImageS (more of a book than a magazine in format) are pages of material on Norman Lindsay, A.B. Frost, Charles Dana Gibson, W.T. Benda, John D. Batten, Garth Jones, Blanche Greer, and W.R. Leigh. Also included are all 20 of T.S. Sullivant's rare 1896 series, *Fables for the Times*, and unpublished sections from a Sidney Sime sketchbook. Other artists featured include: Arthur Rackham, Harrison Cady, Joseph Clement Coll, Flanagan, Brinkley, James Montgomery Flagg, Jessie M. King, Howard Pyle, N.C. Wyeth, Harrison Fisher, Sarka, all three Robinson brothers, and many more. All of this material is derived from rare sources, and most of it has not been reprinted since its original publication. This has even better reproductions than the last Annual, and 16 more pages. If you love black and white line illustration, you will not want to miss this one!



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EXHIBITIONS & EVENTS

Arthur Radebaugh: The Future We Were Promised

July 19, 2004 through October 22, 2004
The Detroit Public Library, Skillman Branch

The National Automotive History Collection at the Skillman Branch of the Detroit Public Library is hosting the exhibit Radebaugh: The Future We Were Promised, featuring the recently rediscovered works of the futuristic illustrator Arthur Radebaugh. The artist's futuristic style appealed to savvy big business art directors who wished to portray their companies as progressive and future-minded. He also frequently illustrated the covers of magazines such as *Fortune* and *The Saturday Evening Post*, and his stunning use of airbrush was featured in *Life* magazine. For three decades, his work informed the way Americans imagined "the Future".

For more information, call: 1-718-784-2144

Happy Hundredth, Dr. Suess! The Timeless Art of Theodor Geisel

February 20, 2004 through June 20, 2004
The Cartoon Art Museum, San Francisco

A host of fanciful creatures gather in celebration of Theodor Geisel's 100th birthday at the Cartoon Art Museum. This exhibition stars 25 original works by Theodor Seuss Geisel (1904-1991): production art from Dr. Seuss's animated specials, and vintage Seuss artifacts, on display from February 20 – June 20. See rare, early original drawings and paintings by one of America's most beloved storytellers and cartoon artists: incredible insects, feathered flocks and animated animals, including the Grinch and the Cat in the Hat. All demonstrate the enduring ingenuity and artistry of Dr. Seuss.

For more information, call: 1-415-CAR-TOON

They Drew Fire

June 9, 2004 through July 3, 2004
The Society of Illustrators

An exhibition in honor of the 60th Anniversary of D-Day, this show is curated substantially from the Permanent Collection of the Museum of American Illustration at the Society of Illustrators. Many works are "on the scene" drawings later reproduced in *Yank* and *Stars & Stripes*. Art created for *Life* magazine, Standard Oil and Abbott Labs will also be documented. Artists include: John Groth, Bob Benney, M. Barclay, Art Weithas, Bob Greenhalgh, Ed Vebell, Ken Bald and Ben Eisenstat, among others.

For more information, call: 212-838-2560

Mary Petty

July 7, 2004 through July 31, 2004
The Society of Illustrators

A look at the career of the cover artist for *The New Yorker* who depicted life at ease with humor. The works are from the collection of Syracuse University. Support of this exhibition has been made by 60 contemporary women in illustration.

For more information, call: 212-838-2560

Barnett Plotkin

June 9, 2004 through July 3, 2004
The Society of Illustrators

A Memorial Retrospective of the career of Barney Plotkin. His advertising, editorial, personal and government service art will be featured.

For more information, call: 212-838-2560

Pulpcon 2004

July 8, 2004 through July 11, 2004
Dayton Convention Center, Dayton, Ohio

The Pulpcon is an annual convention of pulp magazine and pulp art enthusiasts, and attracts dealers and fans from around the world. Each show features a dealer's room, as well as an exhibition area devoted to original pulp artwork.

For more information, visit: www.pulpcon.org

R. Atkinson Fox and Hy Hintermeister Collector's Convention

July 22, 2004 through July 24, 2004
Indianapolis, Indiana

This annual convention brings together collectors of the works of illustrators Hy Hintermeister and R. Atkinson Fox, and is also concerned with the work of other early 20th century illustrators such as Bessie Guttmann, Maxfield Parrish and more.

For more information, contact Hugh Hetzer at 1-410-833-5170

100 Years of Powered Flight: A Retrospective

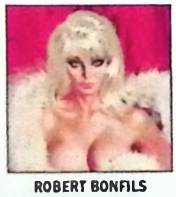
Now through June 26, 2004
The Air Force Museum, Dayton, Ohio

This exhibition showcases the work of The American Society Of Aviation Artists, a group of artists and illustrators including such names as Keith Ferris, Jo Kotula, Bob McCall, R.G. Smith and Ren Wicks.

For more information, call: 1-937-255-8046, ext. 312

If you know of any interesting events or exhibitions coming to your area, and would like to see them mentioned here, please write and let me know about them. Email: Dan@illo.us

In The Next Issue...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GIL ELVGREN
(1914-1980)
"Skirting The Issue"
Oil on Canvas, 30 x 24
Signed, Lower Left

Published 1969 by Brown & Bigelow. Calendar print, deck of playing cards, note pad, ink blotter, and match-book cover. Reproduced page 145, figure 344. Gil Elvgren - All His Glamorous American Pin-Ups by Charles G. Martignette and Louis K. Meisel, Taschen, 1999.

ALBERTO VARGAS (1896-1983)
"Hollywood Dream Girl"
Watercolor & Airbrush on Board, 20 x 30
Signed "Varga" Lower Right, Circa 1945-1955

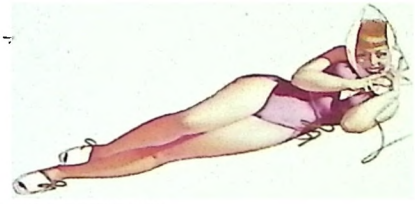
Transitional Esquire - Playboy era period. Calendar, magazine cover, & centerfold feature subject.

HADDON H. SUNDBLOM
(1899-1976)
"The Pause That Refreshes"
Oil on Canvas, 60 x 50
Signed, Lower Left
Circa 1950-1960

Calendar art, centerfold, advertising specialty subject.

HAROLD W. McCAULEY
(1913-1983)
"The Alien & Miss America"
Oil on Canvas, 30 x 21
Signed, Lower Right

Published front cover Amazing Stories pulp magazine August, 1942.



GEORGE PETTY (1894-1975)
"All American Beauty"
Watercolor & Airbrush on Board, 10 x 22
Signed, Upper Left

Published by True magazine (Fawcett) as a unique 3-page centerfold in December, 1946.

H. J. WARD
(1909-1945)
"The Showgirl Laboratory Experiment"
Oil on Canvas, 30 x 21
Signed, Lower Right

Published front cover Spicy Mystery Stories pulp magazine February, 1940

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EARL K. BERGEY
(1901-1952)
"Universal Beauty Queen"
Oil on Canvas, 21 x 18
Signed, Lower Left

Published front cover Thrilling Wonder Stories pulp magazine, June, 1951.

PAUL STAHR (1883-1953)
"The Pirate of Wall Street"
Oil on Canvas, 24 x 22
Signed, Lower Right

Published front cover Argosy pulp magazine, May 16, 1931.

GEORGE ROZEN
(1895-1974)
"The Shadow Knows!"
Oil on Canvas, 22.5 x 21.25
Signed, Lower Left

Front cover of The Shadow pulp magazine published March, 1929 by Street & Smith, N.Y.

CHARLES G. MARTIGNETTE

P.O. BOX 293, Hallandale Beach, Florida, 33008 USA Telephone: (954) 454-3474

Author of *The Great American Pin-Up* published worldwide by Benedikt Taschen Verlag, October 1996. ISBN 3-8228-8497-9
Author of *Gil Elvgren - All His Glamorous American Pin-Ups* published by Benedikt Taschen Verlag, December 1999. ISBN 3-8228-6611-3
Author of *Pin-Up /The Edward Runci Collection* published worldwide by Collector's Press, Portland, Oregon, January,1997. ISBN 1-888054-15-8

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Harold von Schmidt, THE WATCHERS for the story "Sugarfoot", *The Saturday Evening Post*, 1942

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